B A T M A N F O R E V E R

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1 EXT. ARKHAM ASYLUM - NIGHT 1

A castle of shadow. (OVER) RAIN, HOWLING evil wind. Sudden lightning CRACKS, illuminates the aged structure, the hanging metal sign.

2 INT. ASYLUM CORRIDORS - NIGHT 2

DR. BURTON, the Chief Psychiatrist moves down the old hallway, face tense. He steps through a doorway into...

3 INT. MAXIMUM SECURITY - NIGHT 3

Security cells. Criminal maniacs sealed behind protective casings.

A GUARD stands before a heavy door.

GUARD
Hell of a night, huh Doc?

BURTON
Hell's in here.

Hydraulics HISS. The cell door unseals.

4 INT. SECURE ISOLATION CELL 4

Small. Walls, ceiling, floor, padded. A single window casts the room in pallid moonlight.

A figure sits in shadow, bound by the wraps and ties of a straight jacket, gaze fixed out the window.

Lightning flashes, brightening the room. THUNDER CRACKS.

DR. BURTON
Mr. Dent...

No answer. Burton steps closer.

DR. BURTON
Counselor...

Still nothing. Another step.

DR. BURTON
Harvey....

Burton reaches towards the figure.

DR. BURTON
Harvey are you alright...

Burton touches his shoulder. Lightning flashes as...

THE BODY WHIPS around. An orderly, gagged, sits bound to the chair with bedsheets.

The sheets around the chair have been rigged. Now they yank him up so he spins frantically from the ceiling fan.

Lightning flashes again, illuminating a madman's scrawled writing on the wall.

WRITING - CLOSE. "The Bat Must Die!" THUNDER

5 EXT. GOTHAM CITY SKYLINE - SUNSET - FALL 5

Gothic towers of granite and glass shimmer golden in the late day sun.

6 MOVE IN towards the city as an executive helicopter CROSSES FRAME. Through the window BRUCE WAYNE, still handsome but a few lines starting to show, sits watching a seatback video screen. 6

7 CONTINUE In over Gotham Harbor towards the skyline as (OVER) A NEWSCASTER talks. 7

NEWSCASTER
...And in Gotham City, ex-District Attorney Harvey Dent escaped from Arkham Asylum for the Criminally Insane.

8 CLOSER on a single building, its power generated by a small but mighty dam below. A glowing sign reads Wayne Enterprises. 8

NEWSCASTER (OVER)
Dent, once Gotham's leading contender for Mayor, was horribly scarred during an indictment hearing over a year ago.

HOLD on a single window. MOVE IN

9 INT. BRUCE WAYNE'S OFFICE 9

Elegant. Oak. A wall monitor runs the same newscast.

10 INSERT SCREEN 10

Dent questions a crime boss on the stand. A thug throws a vial of acid toward Harvey, searing half his face.

NEWSCASTER (OVER)
Dent, whose left-brain was damaged during the assault, launched a grizzly crime spree before being captured by The Batman. He is extremely dangerous. Repeat....

11 WIDER 11

Bruce Wayne ENTERS, his Armani suit the only thing fresh about him, followed by a sudden stream of EXECUTIVES, SECRETARIES, ASSISTANTS and GOTHAM SOCIETY MATRONS.

EXECUTIVE
The solar generator tests are back.

BRUCE
Uh... great, could you wait a second...

ASSISTANT
The Mayor's office called again -

SOCIETY MATRON
Who are you asking to the circus -

SECRETARY
Five minutes to your inspection -

BRUCE
Stop!

Everybody freezes.

BRUCE
Okay, I want you all to just stand here for fifteen seconds, okay? Fifteen, everybody got it?

Folks nod.

BRUCE

Good. Nobody move, now.

And with that, Bruce turns and walks out.

BRUCE
(to himself)
I gotta give myself a raise...

12 INT. WAYNE ENTERPRISES - ELECTRONICS DIVISION - TWILIGHT 12

Endless work-spaces stretching into infinity.

Bruce, a Junior Exec ENTOURAGE trailing, tours an assembly line where robotic arms weld laser tools.

FRED STICKLEY, a fuss-budget plant manager, leads.

STICKLEY
Your weekly inspections are a departmental highlight.

BRUCE
Really?
(a warm smile)
You all need to get out more.

13 CRANE UP high over the factory floor, across acres of assembly lines and work stations. 13

ANGLE DOWN on

14 INT. EDWARD NYGMA'S WORK STATION (CONTINUOUS) 14

A clutter of computer parts. Paperwork everywhere. Rubik's cubes, games, dozens of puzzle books all boasting the green suited caricature of "The Guesser".

15 MONITOR-CLOSE. A crossword puzzle.

Features reflect over the acrostic. The two images resolve into one; the face itself is a puzzle.

16 REVERSE ANGLE 16

EDWARD NYGMA, awkward, brilliant and feverishly anxious stares up at the screen, TALKING to himself.

EDWARD
We'll probably go to the house for dinner. Yes. Yes. Maybe he'll throw a little party in my honor.

Suddenly Edward BANGS his head against the desk-top. Hard. A brief window on the inner Edward, all insecurity

and self loathing.

EDWARD
Idiot! Should have rented a tuxedo.
(suddenly calm)
Relax. I'm sure Wayne manor has extra. After all, we're almost the same size.

17 The opposing wall is a shrine to Bruce Wayne: newspaper headlines, a GQ cover, magazine photos. 17

18 Approaching COMMOTION. 18

EDWARD
Oh my God. It's him.

19 INT. WAYNE ENTERPRISES - BREAK AREA 19

Workers greet the boss. Bruce is friendly, welcoming, Edward appears on the edge of the group.

Stickley spots Edward. A cloud crosses his face.

STICKLEY
Well, Mr. Wayne, on to R&D?

Stickley rests his hand on Wayne's elbow. Begins to steer him away. Not in time.

Edward steps forward. A man so uncomfortable, his very skin seems to be a costume. He marches right up to Wayne, takes his hand, fawning, the burning eyes of a sycophant.

BRUCE
Mr...?

EDWARD
Bruce Wayne. In the flesh.

BRUCE
(easy going)
Um...I'm pretty sure I'm Bruce Wayne. And you are?

EDWARD
Nygma. Edward Nygma. You hired me. Personally. Just like I tell everyone.
(sotto voce)
Well, we've never actually met, but your name was on the hire slip.

He still hasn't let go of Bruce's hand.

BRUCE
I'm gonna need that hand back, Ed.

EDWARD
What? Ah yes. Of course. I'm sorry. It's just that...you're my idol.
(off Stickley)
And some people have been trying to keep us apart.

BRUCE
Mr. Nygma, you'll forgive me for being rude. But what exactly is on your mind?

EDWARD
Precisely. What's on all our minds? Brainwaves. The future of Wayne Enterprises is Brainwaves!

It's hard to imagine anyone more awkward. The effect is painful. Folks stare, mouths wide.

STICKLEY
(sotto voce)
I really do apologize, Mr. Wayne. His project was terminated this morning...

EDWARD
(ignoring Stickley)
Let me ask you something, Bruce. What is man's greatest tool?

A few of the WOMEN SNICKER. For a second, Edward's face twitches, a crack in the facade.

EDWARD
Man's greatest tool is...The mind.

20 Edward gestures to his cubicle. A rat's nest cluttered with components of his Rube Goldberg-like invention. 20

21 EDWARD 21
Voila. While holographically enhancing any TV picture, my invention connects directly to the viewer's brain, puts the audience inside the show. Think of the entertainment problems we can solve.

STICKLEY
I can think of a couple problems

that need solving right here.

A few more folks CHUCKLE. Edward looks around. Another ripple of anxiety, another quick recovery.

EDWARD
Why be brutalized by an uncaring world? My RES Box will give Joe Q Public a realm where he is king.
(sultry)
Not that someone like you would need it. Someone so intelligent. Witty. Charming. But for the lonely, the...

STICKLEY
Paranoid? The psychotic?

EDWARD
(didn't miss it)
...The Box can change their lives.
(looking around)
Our stock coupons will spike.

Edward turns, actually CLAPS Stickley on the back.

EDWARD
Hell. Might even bring old Stickley here a few extra bucks. Huh, Fred?

STICKLEY
Fred?

Bruce takes off his glasses, rubs his eyes in vague disbelief, cleans the lenses.

EDWARD
Wayne Enterprises will spearhead an entertainment revolution.

Edward removes his glasses, cleans them in exactly the same manner as Bruce.

EDWARD
I just need a bit of additional funding. For human trials. Let me show you....

Bruce seems about to speak when suddenly -

22 THE BATSIGNAL 22

beams bright against the night clouds over Gotham City.

23 BRUCE 23
(time to move)

Maybe some other time..

EDWARD
I want you to know, we'll be full partners in this, Bruce.
(waxing rhapsodic)
What talks we'll have, late into the night. Now, I'm not used to business travel, so go easy on me. As for recognition, I'm sure after a time I'll get used to it.
(a beat)
Look at us. Two of a kind.

Edward is suddenly aware of dozens of co-workers all around him, SNICKERING and WHISPERING.

EDWARD
Bruce...?

Bruce's eyes dart again toward the Batsignal.

BRUCE
Call my secretary, she'll set something up.
(turning)
Factory looks great, folks. Keep up the good work.

EDWARD
(desperate)
Wait. You can't go.

BRUCE
We'll talk some other -

EDWARD
(sudden rage)
No. Don't leave me! My invention! I need you!

Edward has grabbed Bruce's arm. The room goes dead quiet. Bruce's eyes narrow. Then he dislodges gently.

BRUCE
I'm sorry, Edward. Just feels a bit like mind manipulation. It raises too many question marks.

Bruce heads off.

STICKLEY
Alright everyone, back to work.
(to Edward)

We'll discuss this later.

Edward stares after Bruce.

EDWARD
You were supposed to understand.

HOLD on this tiny man, all alone in the labyrinthine work-place, eyes darkening now with growing obsession.

EDWARD
I'll make you understand.

24 INT. BRUCE WAYNE's PRIVATE OFFICE 24

Bruce ENTERS.

BRUCE
Lock.

25 THE DOOR - CLOSE. LOCKS. Bruce falls into a leather chair. 25

BRUCE
Capsule.

26 Suddenly the chair seat drops, fast, sliding into a transport capsule. 26

27 INT. TRANSPORT TUNNEL 27

The capsule shoots through the underground tunnel, lights WHIPPING past at near super-sonic speed.

28 INT. CAPSULE 28

Speed and time readouts appear on the windscreen beside the craggy face of ALFRED PENNYWORTH.

BRUCE
Alfred...

29 ALFRED 29
I saw the signal, is. All is ready.

30 INT. BAT CAVE - COSTUME VAULT 30

Alfred watches the capsule arrive.

31 QUICK CUTS of glove, boot, and cape being donned. 31

32 INT. BATCAVE 32

FOLLOW Batman's feet as he steps up to the Batmobile.

ALFRED
I suppose I couldn't convince you to take along a sandwich.

Batman jumps into the Batmobile.

BRUCE
(to Alfred)
I'll get drive-thru.
(to the car)
Go...

33 The car shoots a whitish-blue light from under it's belly. Hub Caps and detailing glow as The Batmobile zooms out of the cave. 33

34 INT. CAVE ACCESS TUBE 34

The car SHOOTS through a series of underground arches. The car picks up speed, the blue-white fusion drive going blue, then purple, then red. The single bat wing splits into two as the car becomes a stealth bullet.

35 EXT. WAYNE ESTATE - NIGHT 35

The dark car WHIPS through a holograph of trees that masks the entrance to the Batcave, SCREECHING onto...

36 EXT. FOREST ROADS - NIGHT 36

The car speeds towards Gotham.

37 ANGLE OUTSIDE THE WINDOW ON 37

The Batsignal, cutting the darkness.

PULL BACK TO REVEAL

38 INT. SECOND BANK OF GOTHAM - 22ND FLOOR - NIGHT 38

A worried THUG peers at the Batsignal out the skyscraper window. Across a narrow abyss stands a skyscraper under construction, all girders and scaffolding.

39 In f.g., a spinning silver dollar flips up into frame, blocking out the Batsignal. 39

THUG 1
Bat should show any minute, Face.

A HAND catches the coin, flips it again.

40 WIDER 40

Witness the rakishly handsome profile of HARVEY TWO-FACE DENT, the other side of his face hidden in shadow.

TWO-FACE
You. Sport. Any thoughts? Counting on Batass to rescue you?

PULL BACK TO REVEAL

A SECURITY GUARD, laying on the floor, wrists and feet bound, trembling with fear.

TWO-FACE
_We_ sure are.

GUARD
...You gonna kill me?

TWO-FACE
Might. Might not. Could say we're of two minds on the subject.

GUARD
I got family. ...Please.

TWO-FACE
What say we flip for it?

Two-ace shoves the silver dollar under the Guard's nose. One side shines in mint condition.

TWO-FACE
What could be fairer than the random toss of an honest coin? Life...

The other side bears deep, disfiguring burns.

TWO-FACE
...or death.

GUARD
Please. I swear I won't say noth-

TWO-FACE
The coin _wants_ to decide.

41 Two-Face flips. The coin spins, gleaming, lands on the floor only inches from the Guard's face. 41

42 Two-Face STOMPS the coin. Winks at the sweating Guard. 42

TWO-FACE
Exhilarating, isn't it? The suspense? Sudden death or a new

lease on life? Really makes a man
live in the moment.

Two-Face removes his foot. Unblemished side up.

TWO-FACE
You're in luck. You get to live to
whimper another day.

The Guard SOBS with relief. Harvey's Thugs GRUMBLE.

Two-Face folds his jacket into a pillow, places it under the Guard's head, now the nicest crook in the world.

TWO-FACE
That floor has got to be very hard.
Is that better?

GUARD
Uh, yeah. Thanks, Mr..uh...Face.

TWO-FACE
Just call us Harvey. Can we get you
a sandwich? A soft drink? Given all
the trouble we caused you, how about
we cut you in for a share of
tonight's haul?

THUG 2
Face! For cryin' out loud! You're
not gonna pay him--

Two-Face turns on Thug 2 with a vengeance, shooting out a hand that pins the fellow's throat to the wall.

TWO-FACE
Did we ask your opinion? The coin
has rendered its verdict. This man
has a family to take care of. You
have a problem with that?

We now see for the first time the LEFT HALF OF HIS FACE: hideously repulsive, an acid eaten mutilation of flesh.

THUG 2
Oh no, Face. Anything you say.

43 EXT. PAN-ASIA TOWN - STREET - NIGHT 43

Sweeping spots. Swat teams. Police wagons.

44 COMMISIONER GORDON, 50s, a man who's seen enough pain for a lifetime, stands in his trademark trenchcoat, lighting a cigarette. 44

Beside him stands a beautiful, professionally dressed young woman. DR. CHASE MERIDIAN.

45 HIGH ABOVE 45

The Batmobile SCREECHES to a stop on a pedestrian bridge.

46 THE BATSIGNAL is suddenly obscured, flows for a moment into the shape of Batman's cape as the Dark Knight leaps 46
47 down past the spotlight, lands face to face with Chase. 47

CHASE
Hot entrance.

Batman turns, all business as he speaks to Gordon.

BATMAN
Two-Face?

GORDON
Two guards dead. He's holding the third hostage. Didn't see this one coming.

CHASE
We should have, though.

The men turn to face her.

CHASE
Two million dollars waiting to be transferred from the _Second_ Bank of Gotham on the _22nd_ How could Harvey? _Two_-Face resist?

BATMAN
And you are?

GORDON
Batman, I'd like you to meet--

CHASE
(offering her hand)
Chase Meridian

GORDON
I asked Dr. Meridian to come to Gotham to consult on this case. She specializes...

BATMAN
...dual personalities. Abnormal psychology. Washington's poster

child for the criminally insane. I read your work.

CHASE
I'm flattered. Not every girl makes a super-hero's night table. You might have some interesting insights into Two-Face.

BATMAN
Why's that?

CHASE
Let's just say I could write a hell of a paper on a grown man who dresses like a flying rodent.

BATMAN
Bats aren't rodents, Dr. Meridian.

CHASE
I didn't know that. See? You _are_ interesting. And call me Chase. By the way, do you have a first name? Or do I just call you bats?

GORDON
May I remind you two we have a psychopathic murderer on the loose here?

A titanic BOOM rocks the night.

48 SEARCHLIGHTS race up the skeletal skyscraper to REVEAL.. 48

A giant CRANE and WRECKING BALL. The wrecking ball SMASHES again into the bank building.

49 INT. BANK OF GOTHAM - NIGHT 49

The already crumbling wall behind Two Face EXPLODES. Two-Face checks his watch, unfazed, as the giant wrecking ball CRASHES into the room within inches of the villain.

TWO-FACE
Right on schedule.

Two-Face's men scramble to the hole, attach chains to...

50 EXT. CONSTRUCTION SITE - NIGHT (CONTINUOUS) 50

...an even thicker chain dangling 30 stories from the roof of the construction site.

FOLLOW THE CHAIN UP as it yanks tight, revealing...
A BLACKHAWK HELICOPTER already atop the construction site, perched on steel beams. REVVING its mighty rotors.

51 A giant winch aboard the Blackhawk starts to haul the safe chain over pulleys up into a cargo hatch. 51

52 INT. - SECOND BANK OF GOTHAM. 22ND FLOOR, NIGHT 52

Thug 1 stares out the window.

THUG 1
The Bat's taking the bait! What now?

53 Harvey flips the coin. 53

54 FOLLOW THE COIN as Two-Face snatches it from mid-air, slaps it on his wrist. Bad side up. 54

55 ANGLE ON - Two-Face's left side. Scarred, gloating evil. 55

TWO-FACE
At last, The Bat dies!

The chains suddenly yank the safe towards the hole in the wall. Thug 2 gestures to the Guard on the floor.

THUG 2
What about him?

TWO-FACE
Kill him too.

Thug 2, grinning, draws a GUN from his waistband.

GUARD
Wait! You said you'd let me go!

TWO-FACE
Never heard of a double-cross?

56 A DING from the elevators. 56

The Thugs and Harvey all whirl, machine guns coming up, open FIRE, armor piercing bullets punching holes in the metal doors, shredding anyone inside.

THE GUARD lays bound on the floor. Suddenly a clamp-ended bat-cable drops from above. With a tiny CLICK, the smart-clamp hooks onto the Guard's wrist bindings.

57 ELEVATORS 57

HARVEY AND THUGS empty magazines. Re-load.

TWO-FACE
Come on in, the water's fine.

All stand watching as the now perforated elevator doors slide, jerking, open to reveal...an empty elevator.

The skylight overhead EXPLODES and, in a rain of glass, Batman drops to the floor on a Batrope.

58 THE GUARD is apparently attached to the Batrope's other end because, as the Caped Crusader comes down, the Guard shoots up, hoisted fast to the safe rooftop above. 58

59 FIRE DOORS 59

BLOW open. Two SWAT teams burst in, armed for bear.

SWAT LEADER
Police! Freeze!

TWO-FACE
Not the guest list we had in mind.
Boys, the party's over.

Two-Face drops a SMOKE GRENADE. Then he leaps directly out the hole in the wall. His Thugs take off after him.

60 EXT. CONSTRUCTION SITE - NIGHT (CONTINUOUS) 60

The Thugs come leaping through the hole, using the now rising safe as a springboard to close the windy gap, roll to safety on the construction site next door. They scatter, begin scaling various beams and girders.

61 INT. BANK 61

Swat Teams race through the smoke in close pursuit, come up short at the edge of the urban precipice. The safe has risen too high, now, to serve as a springboard, so the cops drop, begin FIRING across the gap. Suddenly...

A DARK WING explodes out of the smoke behind them, flying across the abyss.

62 INT. CONSTRUCTION SIGHT 62

A Thug fires at the figure hurling towards him. Batman lands on the Thug's chest, smashing him to the floor.

Suddenly, from above, BULLETS CRACK off the girders beside the Caped Crusader's head.

63 REVERSE ANGLE 63

TWO-FACE glides upward, riding the wrecking ball as it overtakes the safe, shooting down at Batman.

64 BATMAN starts scaling the scaffolding after Two-Face. He's climbing fast but Harvey has too great a lead. 64

65 BATMAN - POV. A motorized gantry is carrying one of the Thugs up to the roof. 65

66 Batman FIRES a Batarang. The bat-shaped clamp bites into the wooden base of the rising gantry. 66

He toggles the launcher into winch mode, is hoisted fast towards the rising gantry above.

67 ON THE GANTRY 67

The riding Thug leans down, sees the rising shadow, grabs the Batrope in both hands and flips over the gantry.

68 ON THE BATROPE 68

The Thug slides fast down to kicking range, draws back his boot to dispatch Batman.

Batman hits a switch on his launcher, increasing the winch speed, shooting him higher, faster. He grabs the Thug's foot in his hand, shoves him up so his head CRACKS against the bottom of the gantry. Batman swings the unconscious Thug onto a hanging construction hook, leaving him dangling in mid-air by his nose ring, hoists himself up onto...

69 THE GANTRY 69

From the scaffolding above, a Thug drops to one end of the gantry, nun-chucks spinning madly.

Behind Batman, another Thug drops INTO FRAME, drawing a machine pistol.

Batman reaches forward, grabs the Thug's spinning nun-chuck, stunning his face with the wooden sticks. In a single move, Batman spins and lets the weapon fly into the pistoled assailant, knocking him flat.

70 BATMAN - POV. Two-Face has reached the chopper. 70

71 INT. HELICOPTER - NIGHT 71

Two-Face climbs into the chopper's cargo bay.

(to the pilot)
Let's fly.

72 EXT. GANTRY - NIGHT 72

Batman sees the helicopter start to rise, pulling the safe overhead along with it.

73 Batman jumps, drops through the abyss between the two buildings, landing on... 73

74 A HIGH TENSION WIRE - CLOSE. The wire bends like a bow, shooting Batman like an arrow straight into the air. 74

75 Batman grabs the rising chain, slides down it's links so he is standing atop the safe. 75

76 He FIRES a Batarang into the bank wall, making an anchor, attaches the Bat-cable to the hitch atop the safe. 76

77 INT. HELICOPTER - NIGHT 77

The chopper is straining against Batman's bank-embedded tether. Two-Face looks down in fury.

TWO-FACE
The man is taking his job
much too seriously.

78 EXT. TOP OF SAFE - NIGHT 78

Batman palms a compartment on his utility belt and a small delivery mechanism SNAPS a tiny acetylene torch into his gloved hand.

A BLUE FLAME ignites. Batman starts to cut the chains.

79 EXT. CONSTRUCTION SITE - NIGHT 79

Batman's torch slices the last link. Batman reaches up and grabs the winch chain, is jerked suddenly upward with the now un-tethered chopper as...

80 THE SAFE 80

now freed, swings like a pendulum on it's anchor line, arcing straight for the hole in the bank wall from which it was originally drawn.

81 INT. BANK BUILDING 81

The safe comes flying through the hole, sliding across the floor and SLAMMING back into place before the bewildered faces of the SWAT team.

82 INT. HELICOPTER - NIGHT 82

Two-Face stares out the side of the chopper.

TWO-FACE
That was our money.

Two-Face grabs the controls from the pilot.

TWO-FACE
He wants to play. Fine, let's play.

83 Two-Face pulls back on the throttle, the chopper shooting straight up into the sky like a rocket. 83

84 EXT. GOTHAM SKY - NIGHT 84

Batman hangs from the chain, trailing the chopper, a wing of shadowy quicksilver disappearing into the night.

85 EXT. ARKHAM SQUARE - NIGHT - ESTABLISHING 85

Gotham's Times Square. Tall. Narrow. The crawl of bumper-to-bumper traffic. Glutted with neon signs and giant animated billboards.

86 The helicopter ROARS into view. BATMAN hangs on for dear life as the city rushes past. 86

87 A SERIES OF SHOTS as street folks look up in wonder. 87

88 SIGN - CLOSE. For Ginsu Knives. A couple of giant hands make fast work of a steak on a smoking barbecue. 88

The chopper swings Batman _through_ the ad, falling blades just missing him, dragging him through the thick smoke.

The chopper swings across the square, heading for...

89 ANOTHER SIGN - CLOSE. This time a tremendous set of clacking teeth turn yellow to white each time the cap lifts off of a giant tube of toothpaste. 89

90 The chopper barrels straight for the opening mouth. 90

At the last moment the chopper banks, whipping the dangling Batman inside the mouth.

91 The mouth closes on the Caped Crusader. 91

92 The chopper pulls away, the chain pulling like floss through the closed teeth. 92

93 INT. MOUTH 93

Batman, still clutching the chain, is flying towards the barricade of closed teeth.

94 EXT. ARKHAM SQUARE - MOUTH SIGN 94

Batman SMASHES through the two front teeth.

95 BATMAN - CLOSE. His face suddenly bathed in an ever brightening yellow glow. 95

96 INT. CHOPPER 96

TWO-FACE'S POV - THROUGH THE WINDSHIELD

Dead ahead, another sign. This one is essentially a giant neon sun, the Wayne Tech logo burning bright yellows and reds over the message Solar: The Power of the Future.

97 Harvey GUNS the chopper's engines. 97

PILOT
Face!!!

98 EXT. GOTHAM SKY 98

The chopper BLOWS straight through the nova, neon EXPLODING like stars in all directions.

99 INT. HELICOPTER 99

As the Pilot, in the b.g. regains control of the chopper, Harvey walks to the hold, looks down through the hatch at the dangling chain below. No Batman.

TWO-FACE
Ah, to finally be rid of that pointy eared, steroid eating, rubber suited, cross dressing, night rat...

100 THROUGH THE WINDSHIELD 100

a familiar blue cape falls down over the plexi-glass.

PILOT
Uh...boss....

Harvey spins, draws his machine pistol.

PILOT
No!

Too late. Harvey SPRAYS wildly, blowing holes in the

windshield and Pilot as well.

101 EXT. HELICOPTER 101

The cape slips off the windscreen

102 INT. HELICOPTER 102

The chopper dives. Two-Face staggers towards the pilot's chair. He rests free the corpse, regains control.

A FIST SMASHES through the side window into Harvey's jaw.

BATMAN
Harvey, you need help. Give it up.

103 EXT. HELICOPTER 103

Batman stands on one of the struts, begins trying to climb into the open side of the speeding bird.

TWO-FACE
Words of wisdom from our ex-friend?

Harvey SLAMS Batman's face with his foot. He goes down.

TWO-FACE
Mano a Mano a Bato.

Batman pulls himself back up. Grabs Harvey's foot. Flips him to the floor. Drags him half way out of the bird.

BATMAN
Surrender.

TWO-FACE
Ever been to Arkham, Batman? You'd feel right at home. You took a year of my life. So I'm here to pay you back. There's only one way out of this waltz. One of us dies.

BATMAN
I won't kill you, Harvey.

Batman gets Harvey by the throat.

TWO-FACE
Batman doesn't kill? Bullshit.
(epiphinous)
You're a killer too.

Somehow Harvey's words seem to shake Batman a beat. It's all the distraction Harvey needs. He SMASHES Batman

across the face.

Batman slips, falls out of sight.

104 WINDSHIELD - CLOSE. Lady Gotham is coming up fast. 104

105 EXT. HELICOPTER 105

Batman hangs by one hand from the support strut, the bird hurling towards the giant statue.

106 INT. HELICOPTER 106

Harvey locks "The Club" onto the controls, fixing the chopper on it's deadly course.

107 Batman hoists himself into the chopper through the open side in time to see Harvey standing over the cargo hatch. 107

TWO-FACE
Goodbye old pal.

With that Harvey leaps through the cargo hatch.

108 Batman stares frozen in disbelief as Two-Face plummets to the dark water below. 108

109 Then a sudden flurry of expanding color caught in Lady Gotham's lighthouse beam, and a parachute opens over Two-Face, unfolding into a giant Yin-Yang. 109

110 BATMAN - POV - The windshield SHATTERS into the statue. 110

111 EXT. HELICOPTER - LADY GOTHAM - NIGHT 111

The helicopter EXPLODES into the left side of Lady Gotham's face. A tremendous fireball splits the night.

112 EXT. GOTHAM SKY - NIGHT 112

Batman is falling. Still. Eyes closed. Maybe dead.

FLASHES OF

113 (OVER) A SCREAM. Two SHOTS. A pair of roses hit pavement. 113

114 A BOY runs through a storm, a book clutched in his hands. 114

115 A FALL down a narrow stone chute, into a cave. 115

116 A BAT, huge, evil, SCREECHING. 116

TWO-FACE'S WORDS (OVER) - "YOU'RE A KILLER TOO."

117 BATMAN FALLING - CLOSE 117

Batman plummets towards the water. His eyes open.

118 EXT. GOTHAM HARBOR (CONTINUOUS) 118

Batman SPLASHES into the harbor. Dark. Still.

Then, a familiar cowl breaks the surface, GASPING for breath. Batman stares up at the sky.

119 PAN UP 119

Lady Gotham's one beautiful face now burns the night.

120 INT. WAYNE ENTERPRISES - NIGHT 120

Dark, save the light from a single cubicle.

121 INT. EDWARD'S WORK STATION - NIGHT 121

Edward sits hunched over his desk, working on his invention. Sweat beads his brow, lips MUMBLING furiously.

EDWARD
(obsessive repetition)
Too many questions. Too many questions.

Edward glances up at the picture of Bruce Wayne.

EDWARD
I'll show you it works.

STICKLEY (O.S.)
What the hell is going on here?

Stickley stands before Edward's cubicle. Not happy.

STICKLEY
Your project is terminated. I'm calling security.

Stickley turns to go. Mistake. Edward CRACKS Stickley on the head with a coffee pot. Down he goes.

EDWARD
Caffine'll kill you.

122 INT. EDWARD'S CUBICLE - MINUTES LATER 122

Stickley awakens to find himself strapped in a swivel chair. Edward is placing an elaborate computerized headband over Stickley's head. (OVER) a small TV hooked

into Edward's contraption runs a fishing show.

EDWARD
This won't hurt a bit.
(musing)
At least I don't think it will.

Edward reaches for a small transceiver fused to the TV.

STICKLEY
Goddamnit, you press that button
and-

123 Too late. A green beam explodes from the TV screen, engulfing Stickley. 123

124 IN THE BEAM - a small holographic representation of the fisherman reeling in a prize bass. 124

125 STICKLEY - POV - As far as Fred is concerned he's on the shore, the fisherman's catch flapping in his face. 125

126 The TV signals begin to waver and tremble. 126

EDWARD
Loosing resolution. More power.

He increases the power toggle. BACKFIRE. A sudden white light shoots back into the TV and up, surrounding Ed.

STICKLEY - CLOSE. His eyes dull, glaze over.

EDWARD - CLOSE. The effect on him seems to be quite the opposite. Invigorating, sexual.

THE BEAM-FLARES. A tiny nova. Overload. Both men SCREAM. All light vanishes.

EDWARD - CLOSE. His face buried in his hands.

Edward peers up from his hands.

Look into his eyes. One thing is sure. Edward Nygma has gone power mad, totally insane.

EDWARD
(game show host)
Fred Stickley. Come on down. You're the next contestant on I Want Your Brain.
(Wayne-like)
Nygma your machine has unexpected side effects. A feed back loop has caused your brain to absorb

Stickley's neural energy.

(hyper)

Stickley, I've had a break-through! And a breakdown? Maybe. Nevertheless. I'm smarter. Hell, I'm a genius. More than a genius. Several geniuses. Genae. Genie.

Ed rises, BABBLES a dazed Fred's lips with his finger.

EDWARD

(short order cook)

Yo. Charlie. Gimmie an order of brain deep-fry. Extra well done. Hold the neurons.

(a scientist)

Patient exhibits symptoms of psycho neural overload. Notation: obviously higher settings can be dangerous to the subject.

(pacing)

Riddle me this, Fred. What is everything to someone and nothing to everyone else? Your mind of course. And now mine pumps with the power of yours.

(urban)

New from Brain-bok. Da pump. Think faster. Reason higher. Out-cog-nate every homey on the court of life. Da pump. Yeah.

(Shakespearian)

Ho! Mark. I sense an odd penchant for the anagramatic. The acrostic. The crypto-graphic. What doth this bode? Answer me Marcutio, you little runt.

(gourmet)

Fred, I must confess you were a wonderful appetizer. Simply divine. But now I yearn for a meal of substance. The main course. A wide and varied palette. Ah, to taste the mind of a hero. A nobleman. A poet.

(Groucho)

A chick in a short skirt wouldn't be so bad either.

STICKLEY

...Fired...your fired...your fired. You understand?! Fired!!

EDWARD

I don't think so.

Edward savagely sends Stickley careening across the slick floor still strapped to the swivel chair.

127 Stickley heads straight for the huge round window. 127

128 Edward seems like he has regrets as he dashes after Stickley. The chair... 128

129 SMASHES THROUGH THE ROUND WINDOW 129

It teeters on the edge of the building, dam and RUSHING water below. Stickley is being held on the precipice by the long wire attached to his headband. It is really only this that Edward came to save.

130 EDWARD 130
Fred. Babe. _You_ are fired. Or should I say Terminated!

He yanks the invention from Stickley's head and he crashes below to certain death. Ed races back to...

131 EDWARD'S CUBICLE 131

EDWARD
Question marks, Mr. Wayne?

He stands staring at the picture of Bruce Wayne.

EDWARD
My work raises too many question marks?

In a frenzy, Edward begins tearing up the magazines lying on his desk, ripping out individual words, pasting them quickly onto a blank piece of paper.

EDWARD
Two years. 3.5762 percent of my estimated lifespan toiling for your greater glory and profit.

He SMASHES the framed GQ cover of Bruce on the floor.

EDWARD
Well, let me ask you some questions, Mr. Smarter Than Thou. Why are you so debonair? Successful? Richer than God? Why should you have it all and not me? Yes, you're right, there are too many questions, Bruce Wayne.

Edward STOMPS on the picture, pulverizing the glass.

EDWARD
Like why hasn't anybody put you in your place? And it's time you came up with some answers. Starting right now!

A SERIES OF IMAGES-

132 (OVER) A SCREAM. SHOTS. Roses fall to the pavement. 132

133 A YOUNG BOY stands staring into a parlor where two coffins rest. Thomas and Martha Wayne. Dead leaves whip through the hallway. 133

134 SMALL HANDS touch a leather bound book. Suddenly the pages are splattered with blood. Wind blows out two flickering candles. 134

135 THE BOY runs through a dark, stormy night, the book clutched in his hands. He slips. A sinkhole. 135

136 A FALL down a narrow chute. The boy lands in a dark cave. 136

137 A GIANT MONARCH BAT, fangs bared, SCREECHES towards us. 137

TWO-FACE (V.O.)
You're a killer too.

138 INT. WAYNE MANOR - BRUCE'S BEDROOM - MORNING 138

In his bed, Bruce wakes, trying to blink away the images. Alfred draws the curtains, welcoming rich autumn sun.

ALFRED
The dreams again, sir?

BRUCE
I think they're getting worse.

ALFRED
It's a wonder you sleep at all.

As Bruce sits up, Alfred notices a fresh set of bruises.

ALFRED
What a marvelous shade of purple.

Bruce shoots him a look.

ALFRED
Really, sir, if you insist on trying to get yourself killed each night.

Alfred picks up Bruce's carelessly-tossed Batsuit from the floor. Ripped, dented, punctured.

ALFRED
...Would it be a terrible imposition to ask you to take better care of your equipment?

BRUCE
Then you'd have nothing to complain about.

ALFRED
Hardly a worry, sir.

Alfred brings a robe, holds it out for Bruce.

ALFRED
Commissioner Gordon phoned. There's been an accident at Wayne Enterprises.

139 INT. - WAYNE ENTERPRISES - MORNING 139

As the window is replaced in b.g., Edward Nygma stands SOBBING before the head of personnel. With augmented brain power apparently comes augmented acting talent.

EDWARD
(inconsolable)
Why? Oh, why? I can't believe it. Two years. Working in the same office. Shoulder to shoulder, cheek to cheek, ---we're talking face, by the way---and then this.
(handing her a note)
I found this in my cubicle. You'll find the handwriting matches his exactly as does sentence structure and spelling.

(suddenly sobbing again)
I couldn't possibly continue on here. The memories. I'll just get my things.

140 ANOTHER ANGLE 140

Edward slips out a side door, quickly avoiding Bruce and Gordon as they walk towards Bruce's office.

GORDON
We've questioned everyone who worked on the floor. Computer records show

no one going in or out after
Stickley.

BRUCE
Computer records can be forged.
I'll have my people pull up --

A cop hands Gordon the forged note.

GORDON
Suicide. With all due respect, leave
the police work to us. We'll be in
touch.

As the Commissioner exits, Bruce heads into his office,
followed by his secretary, MARGARET.

141 INT. BRUCE'S OFFICE (CONTINUOUS) 141

MARGARET
The society matrons of Gotham have
called a record thirty-two times.
Not to mention the press. I think
that if they don't know soon who you
plan to take to the charity circus,
the world will most surely come to
an end.

Bruce notices an envelope on his desk.

BRUCE
What's this?

MARGARET
I don't know. I didn't see anyone...

BRUCE
No postmark. No stamp.

Bruce opens the envelope.

142 LETTER - CLOSE. A photo of Bruce. Below: letters cut from 142
newspapers and magazines read:

(RIDDLE#1) (to be written)
signed -The Riddler

143 Bruce raises an eyebrow. 143

BRUCE
The Riddler? Why can't anyone in
this town have a normal name?

Phone RINGS. Bruce hits a switch and a desk video-phone

lights into life. Alfred.

ALFRED
Channel 12, sir.

Bruce presses a button and Alfred's image shrinks to a small box in the corner, superimposed atop a TV picture.

144 ON SCREEN - 144

A talk show in progress. A radiant black host: VONDELLE MILLIONS talks to a panel of experts.

VONDELLE
--joined us, we're talking about the mutilation of Lady Gotham, caused late last night by Batman-

145 BRUCE 145
Excuse me?!

VONDELLE
-- will take up to nine months to repair. Today's topic: Batman-crime-fighter or criminal?

BATMAN
How 'bout Two-Face? Anyone here heard of him?

The shot WIDENS to reveal the panel.

146 ON SCREEN - Our first expert: DR. JANISLAUS ROYCE. 146

ROYCE
Batman is a major cause of crime in Gotham. So-called super-villains seek him out hoping to prove themselves in violent conflict. Batman does not deter crime, he invites it.

VONDELLE
I'm sure our audience objects to your gender bias. Batperson.

The second expert PIPES in, DR. DAVID AIMS.

AIMS
What is the Dark Knight's credo? Batman does not kill? What of those slain during his fight with Jack Napier aka Joker? Or in his Christmas conflict with the orphan

Cobblepot? Batman belongs behind bars, not his morally disadvantaged victims.

CHASE (O.S.)

Bull (bleep)!

147 WIDER 147

Chase sits at the end of the panel.

VONDELLE
What did you say?

CHASE
Which part of the word didn't you understand?

148 Watching, Bruce sits a little straighter, more hopeful. 148

BRUCE
I could like this woman.

149 CHASE 149
Batman is a _reaction_ to the crime in this city, not a creator of it!
Without him many more would be dead.
Batman is a true hero...

VONDELLE
Hey, Doc, got the hots for Batman?

HOOTS and HOLLERS from the audience.

CHASE - CLOSE. Busted.

150 On screen, a graphic: BATMAN: CRIMEFIGHTER OR CRIMINAL? 150

VONDELLE
What do you think? Call us at...

A HAND reaches up and SNAPS off the TV. The screen goes black to reveal a reflection in the glass: Two-Face.

PULL BACK TO REVEAL

INT. TWO-FACE'S HIDEOUT - DAY

Two-Face turns away, disgusted.

TWO-FACE
Batman, Batman, Batman. God, we want that man's blood on our hands.

LEATHER sits to one side of Harvey. Ruby lipstick, tight leather outfit, a choker o spikes, razor blade earrings, stroking a muzzled black doberman.

LEATHER
Oh you are most obscene, my frightful grotesque.

Another set of arms entwine Two-Face.

LACE, a submissive blonde in Victoria's Secret's lacy best nuzzles his good side, pets a white kitten.

LACE
Don't listen to her. You're every girl's dream.

LEATHER
Waste Dorothy and Toto here, you and me can get down to business.

Harvey SLAPS Leather, hard.

LEATHER
Harder, baby. Hit me again.

TWO-FACE
No.

LEATHER
(hotter still)
Sadist.

He turns now to Lace, caresses her face gently.

WIDEN TO REVEAL

Two-Face's hideaway, divided straight down the middle. Lace's half is all light and order. Leather's domain looks like an S&M club.

TWO-FACE
Too many bats to fry to think about fun. We wanna take him apart limb by hyper-extended limb. Feel his bones crunch in our hands. Beat him until he's as black and blue as that ridiculous rubber suit.

Without thinking, Harvey steps over the Laceland. His demeanor instantly changes, now more reasoned and calm.

TWO-FACE
On the other hand, perhaps something slow, a delicious incursion of despair, a campaign to shatter his psyche and bring him crumbling to his knees.

He wanders back across to Leatherland.

TWO-FACE
Hell. Why wait? Rupture his organs. Shatter his spine. Still have time for a late dinner.

Back in Laceland.

TWO-FACE
But simple murder? It's just too damn simple. Besides, it's been done. No. We need a plan.

Back to Leatherland.

TWO-FACE
Yes. Something senseless, brutal, savage, violent.

Back to Laceland, stopping to add...

TWO-FACE
Yet witty.

152 EXT. WAYNE MANOR - NIGHT 152

Edward peddles a bicycle down a service road towards Wayne Manor, an envelope jutting from his shirt pocket.

153 INT. BATCAVE - NIGHT 153

Alfred stands over a cage of bats. A hand-held scanner producing distance readings.

Bruce sits before his Master Console.

BRUCE
How's the sonar coming, Alfred?

ALFRED
A few hitches sir, but I'm confident we'll have a prototype in no time.

BRUCE
It'll never work.

ALFRED

I believe you said the same thing
about the Batmobile.

(OVER) a doorbell RINGS. Alfred disappears upstairs.

154 BRUCE - OVER THE SHOULDER 154

Bruce works a keyboard, manipulating the images on
various screens.

155 SCREEN ONE - Replays the CNN story on Two-Face 155

156 SCREEN TWO - Replays the Vondelle Williams show. 156

157 SCREEN THREE - Runs news footage of Chase. 157

158 As Alfred returns, Bruce splits the Chase screen, a list 158
of psychiatric texts scrolling beside her portrait.

ALFRED
Scholarly research?

BRUCE
She has an excellent mind.

ALFRED
If I misinterpreted your interest in
the lady, I humbly apologize--

BRUCE
I wonder if she'd go out with me.

ALFRED
Apology hastily retracted.

Bruce freezes the image of Vondelle Williams over the
familiar graphic: Batman: Crimefighter or Criminal?

BRUCE
They don't understand. They think I
became Batman to fight crime.

Bruce leans back, closes his eyes, his past never far.

BRUCE
Do you remember the night I fell
into that cave and the bat chased
me?

ALFRED
Your parents' wake. Rain fell like
tears.

BRUCE

...The night Batman was born.
(a beat)
What was I doing in the fields that night, Alfred? What sent me running out into that storm? I keep dreaming about it but I just can't remember.

ALFRED
I don't know, sir. Your dear parents. Suddenly gone. So much loss...

BRUCE
I remember the bat, though. His scream. Those eyes. i was sure the fear would kill me.
(a beat)
In time I came to believe that if I became a monster, that if I was feared, I wouldn't be scared anymore. I was wrong.
(off the screen)
They think I became Batman to fight crime. I became Batman to fight the fear. And instead I became the fear.

Alfred hands him an envelope.

ALFRED
Perhaps it's time you paid a bit more attention to Bruce Wayne. There was no one at the door, just this.

Within, (RIDDLE #2). His expression darkens.

159 EXT. UGLY TENEMENT - BAD NEIGHBORHOOD - NIGHT 159

(OVER) SOUNDS OF POUNDING

160 INT. HALLWAY OUTSIDE EDWARD'S APARTMENT - NIGHT 160

The source of the POUNDING -- MRS. LUCERTOLA, Ed's middle-aged, no-bullshit landlady.

MRS. LUCERTOLA
Ya wanna cough up your rent, or do I post an eviction notice?

Locks TURN. The door opens a crack. Edward peeks out.

EDWARD
Mrs. Lucertola. What a surprise. Come in. I was just sitting down to write the check.

Mrs. Lucertola barges inside -- then stops, aghast.

HER POV-

Five people might live here. Sports magazines. Stock market tickers. Half completed paintings and sculptures. Blueprints. In the corner an old circus booth containing a manikin of the green-clad, can wielding Guesser.

MRS. LUCERTOLA
What is it exactly that you do, Mr. Nygma?

EDWARD
My dear Ms. Lucertola. Italian, isn't it? For lizard. How fitting. I think the question better asked: what is it that I don't do?

Ed guides Mrs. Lucertola to a sofa before the TV.

EDWARD
Most recently I have devised a way to change the destiny of mankind and the world as we know it, all in my favor of course.

MRS. LUCERTOLA
The rent Nygma!!!

EDWARD
Might I persuade you to take a seat on this couch? To indulge me in a little experiment?

He shoves her down.

MRS. LUCERTOLA
Hey, I got no time for-

Edward clamps a new, streamlined headband on her head.

EDWARD
Showtime.

He clicks on the TV. An evening soap.

MRS. LUCERTOLA
My favorite story.

Atop the TV rests a small box. The next generation of his

Remote Encephalographic Stimulator.

EDWARD
Yes. TV. Balm to the minds of the masses. The great deadener. If only it were more lively. But wait. I can help.

He hits a switch on the Box and the familiar beam engulfs his landlady, the holographic image of the screen's kissing couple now hovering in mid-air before her.

MRS. LUCERTOLA
Oh my lord.

EDWARD
Not quite. But I'm getting there.

162 MRS. LUCERTOLA - POV - She might as well be sitting on the foot of the bed as the two lovers' embrace heats up. 162

Edward waves his hand in front of her eyes. Nothing. The same dazed expression that Stickley wore.

EDWARD
Now this is much better. No pain. Just a little holographic TV to keep your mind off the fact...

Edward PLANTS an ELECTRODE on his forehead.

EDWARD
...That I'm taking your mind.
(professional)
Not your thoughts, mind you. Just your neural energy, simply sucking some IQ points as it were.

A GREEN-BLUE aura forms around Edward's head.

EDWARD
(announcer)
His intelligence jumps. Ms. Lizard don't know it. The crowd goes wild.
(CEO)
Boys, I want one of these babies in every home.
(Clinton)
It's the new information super highway and, pay attention now kids. I'm the on ramp.
(ad-man)
From their brains to the TV to my brain, with no commercial

interruptions!
(announcer)
There are seven million brains in the Naked City...
(menacing)
...and they're all mine!

163 EXT. MUNICIPAL POLICE COMPLEX - DAY 163

Gothic. Active. Bruce enters the complex.

164 INT. POLICE COMPLEX - CHASE'S OFFICE 164

Comfortable. Well appointed. Degrees on the walls.

Chase opens her door to Bruce Wayne.

CHASE
Mr. Wayne. Chase Meridian.

The sparks he felt from her as Batman don't fly.

CHASE
How can I help you, Mr. Wayne?

BRUCE
Somebody's been sending me love letters. Commissioner Gordon thought you might give me your expert opinion.

Chase spread the `Riddler' letters before her. Bruce TAPS his fingers absentmindedly as he watches her read.

CHASE
Psychiatrists make you nervous?

BRUCE
Just ones this beautiful.

CHASE
The infamous Wayne charm. Does it ever shut off?

BRUCE
On occasion. Usually at night.

Bruce stops tapping, examines books on aberrant behavior. The Dark Side. Turns a tiny wicker doll over in his hand.

BRUCE
Still play with dolls, Doctor?

CHASE

She's a Malaysian dream warden. She stands sentry while you sleep and calms your dreams.

(off Bruce's expressions)

Need one?

BRUCE

Me? No. Only things that need calming in my dreams are the Rockettes.

Chase holds his eyes a beat. Not buying. But she lets it go, looks back over the letters.

CHASE

My opinion. This letter writer is a total wacko.

BRUCE

Wacko? That a technical term?

CHASE

Patient apparently suffers from acute obsessional syndrome with potential homicidal styles. Work better for you?

BRUCE

So what you're saying, this guy's a total wacko, right?

CHASE

(a slight smile)

Exactly.

He notices batman research on her desk. Spots a framed print hanging on the wall. A bat.

BRUCE

You have a thing for bats?

Chase follows his gaze.

CHASE

That's a rorschach, Mr. Wayne. People see what they want to.

Bruce looks back up. In fact, just an ink blot. Only he saw a bat within it's bleeding lines.

CHASE

I think the question would be, do you have a thing for bats?

BRUCE
So, this Riddler, he's dangerous?

CHASE
What do you know about obsession?

BRUCE
Not much.

CHASE

Obsession is born of fear. Recall a moment of great terror in your life. Say you associate that moment with...
(random)
...a bat. The bat's image becomes a cancer of the mind, grows more real than your daily life. Can you imagine something like that?

BRUCE
It's a stretch but I'll manage.

CHASE
The letter writer is obsessed with you. His only escape may be...

BRUCE
To kill me.

CHASE
You understand obsession better than you let on.

BRUCE
No insights here, doc. Just trying to get comfortable on your couch.
(checking his watch)
Oops. Times up.

CHASE
That's usually my line.

BRUCE
Look, I'd love to keep chatting-

CHASE
Would you? I'm not so sure.

BRUCE
But I'm going to have to get you out of those clothes.

CHASE
Excuse me.

BRUCE
And into a black dress.

Bruce throws her startled expression his best smile.

BRUCE
Tell me, Doctor, do you like the circus?

Despite herself, Chase smiles back.

165 A SIGN - CLOSE - Gotham Hospital Charity Circus.

WIDER

166 EXT. HIPPODROME - NIGHT 166

Immense. On the lapping edge of Gotham Harbor.

Searchlights sweep the sky. FLAGS flutter on the Hippodrome's oval roof, Limos spill Gotham's finest. The night of the season.

167 INT. CENTER RING 167

THE FLYING GRAYSONS -- Mother, Father, and two sons all wearing colorful red and green outfits with yellow cape--- race out to greet the crowd. They discard their capes, cartwheel to four guywires.

RINGMASTER
Ladies and gentlemen. Seventy feet above the ground, performing feats of aerial skill without a net, the Flying Graysons!

The lights dim. Spots follow each Grayson as hoist cables whisk them up to the trapezes and high wire.

168 ON THE TRAPEZE 168

Dad and Chris Grayson hang by their knees, upside down on opposite trapezes.

169 Mom jumps to Chris' hands, hangs in mid-air. Chris swings back and forth, building momentum, then sends her to Dad in a poetic double somersault. 169

170 BELOW 170

The Hippodrome is packed solid.

171 VIP SECTION 171

Bruce and Chase in evening finery take their seats amidst a barrage of flashing photographers. The Gotham Society matrons crowd for a photo op.

CHASE
(off the flashes)
I'm surprised you aren't blind by now.

BRUCE
(as if he were)
I'm sorry. Who are you?

Chase smiles. The Press and Matrons disappear.

BRUCE
Now we can just sit back and watch the show like normal folks.

RINGMASTER (OVER)
Tonight's benefit has raised $375,000 for Gotham Children's Hospital. Let's thank our largest single donor: Bruce Wayne.

SPOTLIGHT finds Bruce and Chase. WILD APPLAUSE.

CHASE
(through her smile)
Like normal folks.

BRUCE
(deadpan)
What? This isn't normal?

172 RINGMASTER 172
And now Richard, the youngest Flying Grayson, will perform The _Quadruple_ Flying Somersault!

173 DICK GRAYSON, handsome, only happy when he is in flight, jumps to his father's hands, hangs in air. 173

174 DICK'S POV - The world flips, dizzying, four times. 174

175 Chris catches Dick's hands. Shaky. One hand slips free. The Crowd GASPS. Dick dangles for an instant. 175

176 Chris hoists Dick to safety. An uproarious OVATION! 176

177 CHASE watches Bruce. He's riveted, eyes like a child's. 177

BRUCE
That kid is amazing.

CHASE
I don't get you Bruce Wayne.

BRUCE
Me? I'm easy. Especially after a couple of martinis.

CHASE
The glib, cavalier routine, it really is an act, isn't it?

BRUCE
Don't believe it. I'm just skin deep.

But he holds her eyes and in the smile that passes between them, sweet electricity. Maybe something more.

178 THE RINGMASTER stands watching the Graysons feats of aerial wonder. Something catches his eye. 178

179 A GLOVED HAND extends through the curtain leading backstage, beckons him with a single finger. 179

180 THE RINGMASTER - CLOSE. Puzzled. Steps out of the ring. 180

181 BACK TO BRUCE AND CHASE 181

BRUCE
Look, I'm rock climbing Sunday. How about coming along?

CHASE
Bruce, much to my surprise, you seem like a really great guy...

BRUCE
But...

CHASE
Well, I met someone...

BRUCE
Fast work. You just moved here.

CHASE
You could say he kind of dropped out of the sky and bang-. I think he felt it too.

BRUCE
He sure did.

CHASE
What?

BRUCE
(awkward)
I said I'm sure he did.

Bruce looks towards...

182 CENTER RING 182

A TINY CAR, horn HONKING away, ROARS into the middle ring and begins dislodging clowns, all tumbling out of the cars and over each other.

183 A new Ringmaster steps into the arena. Two-Face. 183

TWO-FACE
Ladies and gentlemen, and I do use the term loosely, your attentions please. Tonight, a new act for your amusement. We call it Massacre Under the Big Top.

184 His thugs slip out of their clown costumes and seal every exit. 184

185 They pull machine guns and start SHOOTING over the audience's heads. PANIC. SCREAMS. 185

186 TWO-FACE 186
People, people. Show some grace under pressure. A little decorum, please.
(into his mike)
SHUT UP!!!

187 More machine gun BURSTS as Thugs move into sentry positions at each section of bleachers. Folks quiet. 187

188 TWO-FACE 188
If we may direct your attention...

189/90 A Thug trains a spot on a crate hung in the rafters. 189/90

191 TWO-FACE 191
Inside that wooden box: two hundred sticks of TNT.
(showing a box)
In our hand: a radio detonator.

Two-Face presses a button.

192 DETONATOR - CLOSE. A digital countdown. 3:00. 2:59. 2:58... 192

193 TWO-FACE 193
You have three minutes.

194 THE MAYOR 194
What the hell do you want?

195 TWO-FACE 195
Want, Mr. Mayor? Just one little thing. Batman. Bruised. Broken. Bleeding. In a word: dead.

Two-Face turns, showing his good side.

TWO-FACE
Who do we have assembled before us? Gotham's finest. Rich, Influential. Smart. One of you must know who Batman is. Hell, we'd lay odds one of you _is_ Batman.

Two-Face spins, offers his evil side.

TWO-FACE
So, unless the bat is surrendered to us post haste, we're off on a proverbial killing spree. City wide mayhem and murder. Starting tonight. With all you lovely folks as our very first corpses to be. You have three ---well just under three--- minutes.

196 BRUCE, his eyes riveted on the bomb. No secret is worth innocent lives. He stands. 196

Chase, misunderstanding, tries to pull Bruce back down.

WIDER

Suddenly everyone jumps up, SHOUT and SCREAM, point towards the rafters.

197 REVERSE ANGLE 197

The Graysons scale the scaffolding, heading for the bomb.

TWO-FACE
Boys! Move, move, move!
(a beat)

Cannot get good help these days.

198 Any Thugs not standing sentry fan out, speed up guywires. 198

199 CHRIS 199
(to Dick)
Go! We'll hold them off!

Mom, Dad and Chris swing from trapeze to guywire to platform, trying to delay the Thugs who are actually well-trained gymnasts.

200 Dick launches himself from trapeze to trapeze, bounces off the high wire, grabs a catwalk and hoists himself up. 200

201 Bruce uses the distraction to hop the rail, race through the SCREAMING CROWD. 201

202 THE TIME - CLOSE. 1:03. 1:02. 1:01. 202

203 ON THE TRAPEZE 203

204 A Thug grabs Dad Grayson by the leg. Dad manages a jump to another trapeze. 204

205 Mom's not so lucky. A Thug punches her off the uppermost platform. She falls in mid-air. 205

206 FOLKS in the audience SCREAM. 206

207 BRUCE moves fast towards one of the sentry Thugs. 207

208 MOM snags a wildly swinging trapeze with one leg, wraps her ankle around a rope, hanging over the floor. 208

209 A THUG points to the Time Clock 0:45. 0:44. 0:43. 209

210 THE THUGS quit the fight, slide down ropes and guywires. 210

211 DAD AND CHRIS form a human chain to reach Mom. Dad anchors Chris who swings out towards Mom. Mom swings her trapeze to gather momentum. 211

212 IN THE RAFTERS 212

Dick has reached the Bomb. Begins un-lashing the crate.

213 ON THE CIRCUS FLOOR 213

The Thugs begin to pour through the trap door. A few thrill-seekers fire their MACHINE GUNS over the crowd.

214 THE TIMER - CLOSE. 0:15. 0:14. 0:13. 214

215 DICK scales a service ladder, vies with a roof hatch. 215

216 TRAPEZE - CLOSE 216

Dan and Chris make their final swing. Mom lets go and sails gloriously towards Chris. Below them, no net.

217 BRUCE taps the watching Thug on the shoulder. He spins. 217

BRUCE
Show's over.

A punch and the guy is out. Bruce starts for Two-Face. Another Thug springs up before him, blocking his way.

218 TWO-FACE stares up at the dangling Graysons. He reaches into his pocket. Pulls out a familiar coin. 218

TWO-FACE
Day in, day out, it always comes down to the same old question. Life...
(flips the coin)
Or death.

He looks down. Scarred side up. He draws his gun.

TWO-FACE
Our kinda day.

219 BRUCE fells the other Thug. Starts to sprint across the ring towards Two-Face. 219

220 AT THE ROOF 220

Dick shoves the hatch open, climbs out.

221 TIMER - CLOSE. 0:10. 0:09. 0:08. 221

222 MOM spots the pointing gun far below. She SCREAMS. 222

223 BRUCE races for the aiming Two-Face. Almost there. Another Thug hits him broadside, knocking him flat. 223

224 TWO-FACE FIRES. Twice, the first bullet cutting, the 224
225 second severing the rope that holds the Graysons. 225

TWO-FACE
Never did like the circus. Too many freaks.

226/27 Two-Face disappears down the tunnel. Bruce struggles to his feet. A CHARGE blows inside the escape hatch, filling the access-way with fire. No way out. 226/27

228 CLOCK - CLOSE. 0:07. 0:06. 228

229 EXT. HIPPODROME ROOF - CONTINUOUS - NIGHT 229

Dick scrambles onto the roof, begins whipping the bomb rope like a sling.

230 INT. HIPPODROME - CONTINUOUS - NIGHT 230

CLOCK - CLOSE. 0:05. 0:04. 0:03.

231 EXT. HIPPODROME ROOF - CONTINUOUS - NIGHT 231

Dick let's fly, the bomb soaring out towards the harbor.

232 THE BOMB hits the water. Sinks. A beat. The night is split by a funneling EXPLOSION. 232

233 INT. HIPPODROME - NIGHT 233

Dick swings excitedly down onto the catwalk. He freezes at the rail.

DICK
No!!!!

DICK - CLOSE. On his face, his life's end.

234 DICK'S POV -- STRAIGHT DOWN 234

The dead bodies of his mother, father and brother. Bruce Wayne stands over them, looking up at the boy.

235 BRUCE - CLOSE. His face a tragic echo of Dick's pain. 235

236 EXT. - WAYNE MANOR - NEXT AFTERNOON 236

A police car heads towards the manor. Dick Grayson, pack on his back, winds his motorcycle behind the cruiser.

Bruce comes out to greet Gordon. Dick, slightly awestruck, dismounts, wanders into the house.

GORDON
It's good of you to take him in.
He's been filling out forms all day.
He hasn't even eaten.

Bruce nods, watches Gordon drive off. Heads into...

237 INT. WAYNE MANOR FOYER - LATE DAY 237

As Bruce ENTERS through the open door, Alfred arrives

from the other direction.

ALFRED
Welcome, Master Grayson. I'm Alfred.

DICK
How ya doin', Al?

ALFRED
(mouthing)
Al?

DICK
(to Bruce)
Big house. How many rooms?

BRUCE
Gee, I'm not sure.
(across the foyer)
Alfred? How many rooms? Total?

ALFRED
Ninety-three, including the sauna.

BRUCE
Take any three you like. After you get settled we can...

238/39 But Dick isn't listening, stares instead over Bruce's shoulder as Gordon's cruiser disappears out of sight. 238/39

DICK
Okay. I'm outta here.

BRUCE
Excuse me.

DICK
I figure telling that cop I'd stay here saved me a truckload of social service interviews and good will. So no offense but thanks. See ya.

Dick heads toward the door. Alfred slips away.

BRUCE
Where will you go? The circus is halfway to Metropolis by now.

DICK
I got no place at the circus without my family. I'm going to get a fix on Two-Face. Then I'm going to kill

him.

BRUCE
Listen, Dick. Killing Two-Face won't take the pain away. It'll make it worse.

DICK
Look, spare me the sermons, okay. You're just some rich guy who is trying to do a good deed. You don't even know me.

Bruce stares beyond Dick, into his own past.

BRUCE
It's not just the sadness. Is it? The shame is worse. Feeling like somehow you should have saved them.

Dick is looking at Bruce now.

BRUCE
You're right. I don't know you. But I'm like you.

Just then Alfred returns with a tray. Rare London broil. Baby potatoes. Fresh greens. An aromatic feast.

ALFRED
Oh, is the young master leaving? Pity. I'll just toss this away then. Perhaps the dogs are hungry -

Alfred turns, heads up the stairs.

ALFRED
I'll set this up in the guest suite. Just in case.

Dick follows, led by his nose.

Bruce smiles, nods slowly, heads into...

240 INT. - WAYNE LIBRARY 240

Bruce touches a vase of fresh roses. Stares at framed photos of Thomas, Martha, of himself, younger. Happy. With no knowledge of the future.

241 He turns. Suddenly their coffins are in the middle of the room again, the still corpses white in death. He's a boy. 241

There on the desk. A leather bound book. (OVER) THUNDER CRACKS.

242 THE FRONT DOOR flies open. An evil wind whips the house. 242

243 THE BOOK is splattered with blood. 243

244 THE WINDOW explodes, shattering glass, and out of the darkness flies a huge, evil bat. 244

ALFRED (OVER)
Master Bruce?

245 Bruce is sitting in a chair, holding a rose, head down, the images only flashes of memory. Night has fallen. He looks up, eyes. red. 245

BRUCE
It's happening again. Just like my parents. A monster comes out of the night. A scream. Two gunshots. I killed them.

ALFRED
What did you say?

BRUCE
He killed them. Two-Face. He slaughtered that boy's parents.

ALFRED
No. You said I. I killed them.

BRUCE
Don't be ridiculous.

Suddenly a pale light through the window illuminates the room, bathes their faces.

246 THE BATSIGNAL beams in the sky. 246

247 INT. GUEST (DICK'S) BEDROOM 247

Dick Grayson finishes eating. He moves into the

248 HALLWAY 248

the house seems empty.

DICK
Hey?.. Hello?... Anybody home?

He's puzzled.

249 EXT. GOTHAM CITY STREET - NIGHT 249

Batman speeds along in the Batmobile. He hits top speed as the car's fusion drive glows red.

250 A giant projector, beaming the Batsignal on the fast night clouds. Batman leaps from a neighboring roof to find no one. Just the huge light and the city wind.

BATMAN
Commissioner...?

A shadow appears from behind the searchlight. Chase.

CHASE
He's home. I sent the signal.

BATMAN
What's wrong?

CHASE
Last night at the circus. I noticed something about Dent. His coin. He's obsessed with justice. It's his Achilles' heel. It can be exploited.

He steps close to her. Intimidating.

BATMAN
You called me here for this? The Batsignal is not a beeper.

Instead of backing off, Chase moves towards him.

CHASE
I wish I could say my interest in you was purely professional...

BATMAN
Are you trying to get under my cape, Doctor?

CHASE
A girl cannot live by psychoses alone.

BATMAN
It's the car, right? Chicks love the car.

CHASE
What is it about the wrong kind of man? In grade school it was guys with earrings. College, motorcycles

and leather jackets.

Chase is right up against him. She runs her fingers along the outline of Batman's mask.

CHASE
Now black rubber.

BATMAN
Try a fireman. Less to take off.

CHASE
I don't mind the work. Pity I can't see behind the mask.

Batman stills her hand.

BATMAN
We all wear masks.

CHASE
My life's an open book. You read?

BATMAN
I'm not the kind of guy who blends in at a family picnic.

CHASE
We could give it a try. I'll bring the wine, you bring the scarred psyche.

BATMAN
You are direct, aren't you?

CHASE
You like strong women. I've done my homework. Or do I need skin-tight vinyl and a whip?

Their bodies are close.

BATMAN
I haven't had much luck with women...

CHASE
Maybe you just haven't met the right woman...

Their mouths are close. Suddenly Commissioner Gordon, trench-coat over pajamas, rushes onto the roof.

GORDON

I saw the beacon. What's going on?

BATMAN
Nothing... False alarm.

251 Batman shoots a Batarang into the night and dives from the building. 251

CHASE
Are you sure?

252 EXT. SEEDY PART OF TOWN - DAY 252

SIRENS WHINE as two cruisers fly down a pot-holed street.

253 ANGLE ON - A bridge structure. 253

254 INT. TWO-FACE'S HIDEOUT - DAY 254

The room is dark. POLICE SIRENS FADE as a trap door opens in the floor. Two-Face emerges.

TWO-FACE
Ever have one of those days where you just want to kill someone?

VOICE IN THE DARK
Riddle me this. (Riddle #3)

REVERSE ANGLE

A mysterious silhouette stands in the dark.

Two-Face draws his gun.

VOICE IN THE DARK
The answer is, your enemy.

TWO-FACE
Who are you?

VOICE IN THE DARK
You can just call me... The Riddler.

The figure steps out of shadow. A new costume, lime green, covered with question marks, an emerald eye mask, derby and cane. An exact replica of the Guesser's outfit.

TWO-FACE
How'd you find us?

RIDDLER
You _are_ Two-Face, you would need to face both rivers, both uptown and

downtown simultaneously. Only one spot in Gotham serves these bi-zonal, bi-coastal needs...

TWO-FACE
Congratulations. You get to die on the dean's list.

Two-Face trains his gun, COCKS the trigger.

RIDDLER
Has anyone ever told you have a serious impulse control problem?
(looking around)
You know, I simply love what you've done with this place. Heavy Metal with just a touch of House and Garden.

He crosses to Leatherland.

RIDDLER
It's so dark and Gothic and disgustingly decadent...

He moves to Laceland.

RIDDLER
Yet so bright and chipper and conservative!
(to "bad" side)
It's so you.
("good" side)
And yet so _you_!
(touching his suit)
Very few people are both a summer _and_ a winter. But you pull it off nicely.

TWO-FACE
A man with a death wish.

RIDDLER
Harvey. You need me. Since you've gotten out of Arkham, you've managed, what? To bungle stealing a safe? Wreck a statue? And, correct me if I'm wrong here, but weren't you outsmarted by an acned acrobat at the circus?

TWO-FACE
Let's see if you bleed green.

Two-Face COCKS back the hammer.

RIDDLER
Alright, counselor. Go ahead. Fire away. But before you do, let me ask you one question. Is it really me you want to kill?

The Riddler knits his thumbs together, waves his hands over one of the exposed light bulbs that illuminate the room, making a shadow on the wall. The shadow of a bat.

RIDDLER
Do you know about hate, my dual visaged friend? Slow, burning hate that keeps you sleepless until late in the night, that wakes you before dawn. Do you know that kind of hate? I do.
(circling Harvey)
Kill him? Seems like a good enough idea. But have you thought it through? A few bullets, a quick spray of blood, a fast, thrilling rush, and then what? Wet hands and post-coital depression. Is it really enough?
(up close)
Why not ruin him first? Expose his frailty. And then, when he is at his weakest, crush him in your hand.

255 Riddler gestures to the front of the room, where Leather and Lace, on their respective sides, are fixed to their TV's via the green beam of the box. 255

He tosses a receiver electrode to Two-Face.

RIDDLER
...Take a hit.

Two-Face looks at the electrode curiously.

RIDDLER
(taps his forehead)
Up, up, up.

A beat. Then, gun still trained on the Riddler, Two-Face holds the receiver to his skull. He's blasted with a dose of Leather and Lace's neural energy.

TWO-FACE
Holy shit.

RIDDLER
So not everyone can be a poet.
Still, I respect the sentiment.

Riddler waves his hand in front of the girls' eyes. No response. Definitely zoned.

RIDDLER
(to the girls)
This is your brain on the box.
(off Harvey)
This is your brain on their brain.

He plants an electrode on his own forehead.

RIDDLER
This is my brain on your brain on their brain. Does anybody else feel like a fried egg?

The Riddler grabs Two-Face's receiver.

TWO-FACE
No. Wait...

RIDDLER
Addictive isn't it? Just Say No. Until I say yes. A little fringe benefit of working with me. Now here's the concept, counselor. Crime. My I.Q., your AK-47. You help me gather production capital so I can produce enough of these
(pulling a Box from his vest)
to create an empire that will eclipse Bruce Wayne's forever. And, in return I will help you solve the greatest riddle of all. Who is Batman?

Two-Face eyes The Riddler, interest dawning in his eyes.

TWO-FACE
You are a very strange person. You speak as if we are old friends, which we are not. You barge in here unarmed when it is clearly suicidal to do so. Still, an intriguing proposition.
(pulling his coin)
Heads: we take your offer.

He rests the barrel on The Riddler's temple.

TWO-FACE
Tails: we blow your _goddamned head off_!

256 FOLLOW THE COIN 256

as Two-Face FLIPS it high in the air... SPINNING...

257 INT. JEWELRY EXCHANGE 257

Thugs grab handfuls of gems as a Guard presses the ALARM BUTTON. LOONY TOONS and MERRIE MELODIES THEMES play as Riddler's animated face fills the surveillance screens.

WIDER

The Riddler and Two-Face stand over a palette of black jeweler's felt. Littered with bright, sparkling diamonds.

The Riddler slips on a monocle, lifts a stone.

Two-Face grabs the entire palette, pours the diamonds into a loot bag, heads towards another counter.

258 INT. BATMOBILE - MOVING 258

WINDSCREEN - CLOSE. A flashing message: Crime In Progress.

259 An ever changing tactical map shows Batman's narrowing proximity to the crime site. 259

260 EXT. STREET 260

The Batmobile rushes to a halt. Batman leaps out, SMASHES through a door into...

261 INT. BEAUTY SALON 261

...Girls LAUGH and flirt. Even behind his mask, Batman fumes. Obviously misled.

262 INT. WAYNE MANOR - BRUCE'S BEDROOM - DAY 262

Bruce sits watching the news.

ANCHOR
...working with Two-Face, Gotham's new criminal mastermind is calling himself The Riddler. Twenty million in diamonds were stolen yesterday with no sign of Batman.

263 SCREEN - CLOSE. Changes. Edward stands on the Claw Island. A small abandoned island in Gotham Harbor. 263

ANCHOR
In other news, entrepreneur Edward Nygma has signed a lease for Claw Island. Nygma says he plans to break ground on an electronics plant....

264 EXT. ARMORED TRUCK BASE 264

Armored trucks sit open on the street. Two-toned thugs carry out bags of loot.

Two-Face and the Riddler stand before four guards, each sentry held captive by a two-toned crony.

TWO-FACE
Close your fist. Reach back.

Two-Face swings, clocks the guard on the chin. CRACK. Out like a light.

TWO-FACE
Get it?

Riddler nods tentatively. Manages a weak fist. Throws a feeble punch. The Guard looks barely startled.

TWO-FACE
Riddler. You punch like a girl. Put some heart into it.

Two-Face hauls off, hits the third Guard. Out he goes.

RIDDLER
Okay. Okay. I got it.

He leans way back, tries again. Barely a glancing blow.

TWO-FACE
My God.

He walks away, shaking his head, disgusted. The Riddler turns back to the guard. Ready for another try.

265 INT. WAYNE MANOR - HALLWAY 265

266 NEWSPAPER - CLOSE. RIDDLER & TWO-FACE TERRORIZE GOTHAM. 266

PULL BACK TO REVEAL

Alfred, newspaper in hand, finds Dick trying to open the door which leads to the Bat Cave.

ALFRED

May I help you, Master Grayson?

DICK
How come this is the only locked door around this museum? What's back there?

ALFRED
Master Wayne's dead wives.

Dick grins. Alfred watches him go, a wry smile on his face. The coast now clear, he disappears into the secret doorway.

267 WIDER 267

Dick stands hidden in an alcove, watching.

268 EXT. CLAW ISLAND - DAY 268

Tremendous construction in progress.

269 INT. CLAW ISLAND 269

Silhouettes of robot arms manufacture the Box.

Edward watches on, giving Two-Face a quick hit from a glowing electrode, then snatches back the receiver.

Harvey eyes the electrode with an addict's hungry eyes.

270 EXT. GOTHAM LOADING DOCK 270

Two-Face and Thugs steal priceless paintings while the Guards sit bound and gagged in their booth.

Riddler stares up at a freshly spray-painted (RIDDLE #4) on the boat's hull.

271 INT. WAYNE MANOR - LAUNDRY ROOM 271

Dick stands watching TV while he washes and dries his clothes using martial arts techniques.

272 VONDELLE (ON SCREEN) 272
Has Batman lost his touch? We've become a city of sissies crying Batman, Batman, Batman at the first sign of trouble.

273 INT. GOTHAM OPERA - NIGHT 273

The Barber of Seville is in full swing. As the bejewelled audience watches, the translation is being spelled out

for them on a large electronic screen over the stage.

274 BACKSTAGE 274

Green gloved hands attach a Box to the translator.

275 AUDIENCE 275

The familiar green beam of The Box transfixes the audience and the performers. Two-Face and his Thugs take the balcony in protective green sunglasses, strip folks of their cash and jewels.

276 The Riddler stands on stage. 276

RIDDLER
I just love a captive audience.

He picks up the ARIA A-CAPELLA, races through the stunned orchestra, collecting valuables.

As he goes, he moves the mouths of his victims, turning the robbery into an opera of his own.

RIDDLER
(singing)
Oh, but all I want is to take all your jewels oh oh.
(moving a woman's mouth)
No, oh you villain don't take my jewels, oh no.
(singing back)
I will.
(a man's mouth)
No you won't.
(singing)
I will.
(another man)
No you won't.

277 Still SINGING, he leaps back onto the stage where Harvey and his Thugs arrive, bags full of loot. Riddler plays tiny hidden buttons in his cane, directing Batman. 277

TWO-FACE
Where are you sending Batboy this time?

RIDDLER
Here. Get a good seat.

278 OUT THE WINDOW 278

The Batmobile makes a quick stop before the opera house.

279 Riddler, Two-Face and Thugs disappear just as...

BATMAN

drops to the Stage from the ceiling. He looks around at the stunned audience.

He spots a small box with a question mark on it sitting center stage. Lifts the top. Within, a pair of plastic hands applaud him.

280 THE TRANSLATOR - CLOSE. Vaporizes, the beam snapping off. 280

281 THE AUDIENCE 281

startled by Batman's sudden appearance on stage, starts LAUGHING. Until someone notices her tiara is missing. A SCREAM. The first of many.

282 EXT. GOTHAM TIMES BUILDING - NIGHT 282

Electronic headlines circles- BAT FLOPS AT OPERA. RIDDLER AND TWO-FACE STEAL MILLIONS.

283 EXT. NYGMATECH HEADQUARTERS - CLAW ISLAND - DAY 283

Finally complete. In the b.g. a giant corporate sign reading NYGMATECH is raised by cranes.

Edward Nygma, dressed like Bruce Wayne to the smallest detail, stands on a podium, giving a press conference.

Scores of APPLAUDING Employees and Media watch on. The Gotham Society Matrons COO.

EDWARD (OVER)
Why sit back when you can be part of the show?

284 QUICK CUTS OF NEWSPAPERS 284

EDWARD (OVER)
...Nygmatech brings the joy 3-D entertainment into your own home.

285 CUTS OF MAGAZINES all proclaiming Edward as the new King of Electronics in Gotham City. 285

EDWARD
Ladies and gentlemen. Let me tell you my vision for the future. "The Box" in every home in America. And one day, the world.

286 EXT. GOTHAM CITY - MONTAGE 286

A tenement, where a poor family scrapes together their savings on a newspaper ad for "The Box"....

287 An electronics store, where Alfred, at the head of a long line, hands over a check to receive "The Box"... 287

288 A resplendent household where husband, wife, and kids each watch individual TV's connected to their own Boxes. 288

289 INT. NYGMATECH - RIDDLER'S CONTROL ROOM 289

Riddler sits atop a tremendous electronic throne, facing a wall bank of TV monitors all running newsreel footage of folks using "The Box". From overhead, a giant diode delivers massive pulses of glowing neural energy.

290 RIDDLER'S HEAD - CLOSE. His brain is growing. 290

291 EXT. ELECTRONIC STORES 291

Crowds of people line up. Some stores say "SOLD OUT" others "YES, WE HAVE `THE BOX'."

292 INT. BATCAVE 292

Bruce stands over the Batcomputer.

BRUCE
Riddler and Two-Face are tweaking the data before the computer pulls it off the emergency bands.

Alfred stands in his lab area, trying to disassemble "The Box". He gets the lid off.

293 BOX - CLOSE. The circuitry inside automatically vaporizes. 293

294 INT. NYGMATECH - EDWARD'S CONTROL ROOM - NIGHT 294

Leather and Lace sit with the Riddler and Two-Face as the two villains pass an electrode between them.

TWO-FACE
Sure, E = MC squared. Until you factor in more than three dimensions. Then... Damn. Hit us again.

RIDDLER
Haven't you had enough? Don't Think And Drive.

Harvey waves his revolver in Riddler's face.

RIDDLER
Be my guest.

Two-Face and Leather and Lace take another hit of the glowing neural energy. Smiles.

TWO-FACE
Our Paleolithic yearnings are best expressed in a pre-linguistic-
(off the befuddled girls)
Sorry. Just thinking out loud.

Harvey leans back, buzzed, the electrode slipping from his hand. Leather grabs for it. Not fast enough. Riddler snatches it away.

RIDDLER
(to Leather)
Not until you do that thing I like.
(taking a hit)
On se tue pour des mesnonges. J'ai gache ma vie...
(off the electrode)
Woah. Harsh toke.

TWO-FACE
Don't bogart that 'trode.

He tosses Harv the electrode over Lace's ill-timed grab. Harvey takes a hit.

TWO-FACE
(epiphanous)
Oh my God. Jim Morrison was right.

RIDDLER
About what?

TWO-FACE
Everything.

RIDDLER & TWO-FACE
(simultaneous)
...Yeah.

295 INT. WAYNE MANOR - DAY 295

TV - CLOSE.

Vondelle stands before the familiar panel of experts.

AIMS

This Box is nothing more than an electronic narcotic.

ROYCE
Thousands more Gothamites each day are tuning out by tuning in to its holographic fantasies.

AIMS
It's turning citizens into zombies...

VONDELLE
Gripe, gripe, gripe. Isn't this what they said about TV? I think "The Box" is the future. What's your opinion? I want to know...

296 FAVOR Alfred as he shuts off the set, moves into the hallway and the locked door to the Batcave. 296 297 297

ALFRED
(calling out)
Master Dick?

High above, Dick appears on the third floor landing.

DICK
Up here, Al.

ALFRED
Just checking, young sir.

DICK
(to himself)
Four seconds from...

Below, Alfred opens the door.

DICK
Now!

Alfred disappears inside and the door begins to close.

Dick leaps the bannister, grabs the chandelier, swings to a large tapestry, slides down and into the passageway as the door SLAMS shut.

298 INT. SECRET HALL 298

Unable to stop, Dick barrels through a dark doorway, tumbles down the long stairway onto

299 THE BATCAVE FLOOR 299

Alfred stands in his lab area. The two stare at each other in utter disbelief.

300 INT. CHASE'S APARTMENT - NIGHT 300

Big. Open. A life still in boxes. The door opens, producing Bruce and Chase.

BRUCE
The style of the letters I'm getting matches those found at the crime sites. Why would The Riddler be sending me riddles?
(looking around)
Who's your decorator? U-Haul?

CHASE
Sorry. I haven't even had time to unpack. Instant coffee okay?

Chase disappears into the kitchen as Bruce takes off his coat. She reappears with a small box. Hands it to Bruce.

BRUCE
What's this?

Bruce opens the box. Within, a dream doll.

CHASE
Call it clinical intuition. I thought your dreams might need changing.

Bruce looks at Chase. He stares out the window a beat, deciding. As he speaks now his words are halting, self disclosure difficult for him.

BRUCE
My parents were murdered. In front of me. I was just a kid.

Chase nods. She knows.

BRUCE
A lot of what happened is jagged. Pieces missing. I can't really remember. I just get flashes. Usually in my dreams. I'd kind of gotten used to them. At least accepted them....

CHASE
And now....

BRUCE
They've changed. The dreams, I mean. There's a new element I don't understand. A book. Black. Covered in leather....

(OVER) The kettle begins to WHISTLE.

CHASE
Damn. I'll be right back.

Bruce is agitated, starts to looking around. At her desk he finds a virtual shrine to Batman. Pictures. Newsphotos. Articles.

CHASE (OVER)
Find anything interesting?

BRUCE
Why do I feel like the other man, here?

CHASE
Come on, Bruce. This is what I do for a living.

BRUCE
I'd say this goes a little beyond taking your work home.

CHASE
What do you want me to say? That I'm not attracted to him?

301 She hits a button and on screen newsfootage rolls of Batman fighting Catwoman. 301

302 CHASE 302
(mesmerized)
Look at the abuse he's taking. He's not just fighting criminals. He's punishing himself.

Chase hits a button, freezing on Batman's face.

CHASE
It's as if he's paying some great penance. What crime could he have committed to deserve a life sentence of such agony?

Bruce hits a key, blanking the screen.

BRUCE
Maybe he just had a lousy childhood, is that it Doc?

Chase grabs his hand as it comes away from the keyboard.

CHASE
Why do you do that?

BRUCE
What?

CHASE
Throw up that ridiculous superficial mask. If you're jealous...

BRUCE
I'm not-

CHASE
You want me close but you won't let me near. What's the terrible, dark secret you're protecting everyone from?

In the mirror they are half in shadow, half in light.

CHASE
In a sense we are all two people. The side we show in daylight. And that side we keep in shadow.

BRUCE
Rage. Anger. Passion. Pain.

He pulls her to him. Their faces are close. A breath apart. Suddenly his watch begins to BEEP.

303/04 Bruce turns over his wrist. Depresses a stud on his watch. The face turns into a screen. 303/04

ALFRED
Sorry to bother you, sir. I have some rather distressing news about Master Dick.

BRUCE
Is he all right?

ALFRED
I'm afraid Master Dick has... gone traveling.

BRUCE

He ran away?

ALFRED
Actually, he took the car.

BRUCE
He boosted the Jag?
(relieved)
Is that all?

ALFRED
Not the Jaguar. The _other_ car.

BRUCE
The _Rolls_?

ALFRED
_No_, sir. _The_ _other_ _car_!

A beat. Then Bruce closes his eyes.

305 EXT. ARKHAM SQUARE - NIGHT 204

Gotham night life. Neon, traffic, sleaze.

The Batmobile cruises into the center of the strip.

A group of flashy low riders pull in front of the Batmobile. They hydraulic up and down competitively.

The Batmobile wipers sweep the windshield. The bat-foil opens and closes. Finally the car hydraulics higher and faster, but a bit wildly, the driver barely in control.

306 The low riders, put to shame, PEEL OUT. (OVER) A SCREAM cuts the night. A GIRL runs for her life, chased by SIX GANG MEMBERS into a dark alley. 306

The Batmobile TEARS after her.

307 EXT. ALLEY - NIGHT 307

The Thugs have the Girl surrounded, push her back and forth between them like a rag doll.

The Batmobile SCREECHES into the alley. The door slides open. From the smoking hatchway emerges...Dick.

Needless to say, this get the Thugs' attention. They let go of the girl.

THUG
Who the hell are you?

DICK
(low, ominous)
I'm Batman.
(looking down)
Damn, did I forget to dress again?

The Thugs close. One rushes Dick while another swings a chain at his head. Mistake.

DICK
Chains. You don't seem like the type.

Dick's hand shoots out fast, grabbing the chain. He open palms the Thug in the chin, whips the chain into the gut of the other villain.

DICK
The Caped Crusader strikes again. Sans cape, of course.

Two more rush him.

DICK
Another victory for the Dark Knight.

Dick goes up with a flying front kick, knocking one down, fells another on the return with a spinning back fist.

DICK
(off the unconscious goons)
Dark nighty-night.

Dick stares at the remaining thug. Smiles.

DICK
Is your will up to date?

The last Thug takes a look at Dick, turns and races away.

DICK
I could definitely get behind this super hero gig.

Dick nods to the awestruck Girl.

DICK
Ma'am.

He starts towards the car.

GIRL
Wait.

She moves close.

GIRL
You forgot the part where you kiss the girl.

DICK
(grinning)
Right.

He leans in, happy to oblige when suddenly...

(OVER) SCREAMS AND SHOUTS as the Thug who got away comes racing back into the alley, followed by maybe thirty new gang members, all wielding bats and chains.

DICK
Uh-oh.

He pulls the girl behind him, readies for war.

308 A DARK FIGURE 308

flies out of the night.

Batman, on a wire, swings into the group, sending them scattering in all directions. The bad guys race off.

309 THE BATMOBILE 309

REVS UP, races to Batman.

310 Batman lifts Dick by his collar, drops him into the passenger seat. Hops into the other side. 310

GIRL
(shouting)
Don't you want my number?

She watches as the Batmobile speeds away into the night.

311 INT. BATCAVE - NIGHT - LATER 311

Bruce and Dick argue.

DICK
I need to be part of this.

BRUCE
Absolutely not.

DICK
Me and my brother Chris were putting money aside so our folks could

retire. Dad's knee was going. Chris was engaged, you know that? Two-Face took...everything. Now I can pay him back.

BRUCE
What I do isn't about revenge.

Dick glances at a framed headline. The Wayne murders.

DICK
Right, slick. Whatever you say.

Bruce grabs him. Hard.

BRUCE
This isn't a game.

Dick pushes him off. Harder.

DICK
Back off, man.

BRUCE
You don't understand. It's an addiction. You fight night after night, trying to fill the emptiness. But the pain's back in the morning. And somewhere along the way it stops being a choice.
(a beat)
I want better for you.

DICK
Save the sermons about how great you want my life to be, okay, Bruce? If it weren't for Batman my parents wouldn't be dead. You don't get it, do you? This is all your fault.

Dick storms out. Bruce stares after him with tired eyes.

312 EXT. RITZ GOTHAM HOTEL - NIGHT 312

At the marble entrance, the red carpet is rolled out for a pull-out-the-stops party. Over the door, a banner proclaims "Nygmatech -- Imagine the Future."

At the curb folks dressed in over-the-top runway fashions, pour from luxury cars, hand off keys to a battalion of scurrying valets.

Next car up -- Bruce Wayne's Rolls, driven by Alfred. A valet helps Chase out. She looks stunning.

Bruce leans over Alfred before stepping out of the car.

BRUCE
Too much wealth. Too fast. Half of Gotham zombied-out. A technology that self destructs. He's protecting more than industrial secrets, Alfred.

ALFRED
I shall be near at hand. Should you need me. And sir, I know it's difficult but try and have a good time.

313 INT. RITZ GOTHAM ROOF - NIGHT 313

Over the top golden glitz. A kind of Versailles meets punk meets couture. And in the middle, Edward, dressed as Louis XIV.

The room is packed with people sipping exotic cocktails, munching hors d'oeuvres. Conversation BUZZ is high.

Into this zoo walk Bruce and Chase.

As brightly-lighted stations throughout the room, showy displays announce "THE NEW BOX". Pretty, barely-clad showgirls invite partygoers step into various green columns of light.

314 Bruce scans the room as he and Chase pause by the first display, where a Socialite steps into a column of energy. She GASPS with delight as she finds herself suddenly dazzling in diamonds from head to toe. 314

315 They pass the next column where a CHUBBY PROFESSOR, sword in hand, fights off a knight on horseback. 315

316 They pass the next display where a BALD GUY steps into a beam. Suddenly, he is in a classic stoner's pad circa 1967. And, best of all, he has long flowing hair. 316

Chase looks amused, Bruce suspicious.

CHASE
If I didn't know better, I'd say you were sulking.

BRUCE
Keep me off the couch, Doc. Your fees are a little rich for me.

CHASE
Touchy, touchy.

BRUCE
(not biting)
So how goes your `scholarly' pursuit of Batman?

CHASE
Oh God, Bruce. You're still jealous.

BRUCE
(flaring)
Spare me the diagnosis, okay? You're being ridiculous. I can't be jealous of Batman.
(to himself)
Can I?

317 ACROSS THE ROOM 317

Edward stands flanked by Gotham's Society Matrons as PRESS, including Vondelle Millions, SNAP photos and hurl questions.

NEWSCASTER
You're outselling Wayne Enterprises. Any comments?

EDWARD
Actually, I'm outselling Wayne Tech two to one...

JOURNALIST
The Times has named you Gotham's bachelor of the year. What do you have to say about that?

EDWARD
You might want to ask Bruce Wayne.
(calling)
Bruce, old man!

318 Edward crosses the room to greet Chase and Bruce. All stand now, surrounded by press and partygoers. 318

EDWARD
So glad you could come.

BRUCE
What? Oh, Edward. Hi. Congratulations. Great party-

EDWARD

The press were just wondering what it feels like to be outsold, outclassed, and generally outdone in every way...

(noticing Chase)

And what light through yonder window breaks? `Tis the east. And you are...

CHASE

(charmed)

Chase?

EDWARD

Of course you are. And what a grand pursuit you must be.

(to Bruce)

What do you think of my new invention?

BRUCE

What? Oh, it's very impressive.

EDWARD

Gracious even in defeat. How vaguely disappointing. When all this could have been ours together.

Edward stills a passing waiter and his tray of champagne. Crystal flutes for all. He toasts Chase.

EDWARD

No grape could be more intoxicating than you, my dear. But we make due. To your charms.

(clinking hers)

Skol.

BRUCE

(raising his)

Nostrovia.

EDWARD

(pausing)

La'chiem.

BRUCE

(casual)

Slanta.

EDWARD

Rinka.

BRUCE

Banzai.

CHASE
I'm drinking.

And she does.

EDWARD
I notice you've sub-divided your B coupons. Feeling a little light on principle?

BRUCE
Actually, I like to divest just before a major re-capitalization.

EDWARD

I wouldn't race to the bank. Old regimes crumble every day. Life is a cycle. Remember Yeats; turn, turn the widening gyre. The Falconer cannot hear the Falcon...

BRUCE
(finishing the poem)
And the beast slouches towards Bethelem.

CHASE
Excuse me, boys. I'd hate to stop this testosterone flood on my account-

EDWARD
Quite right. Shall we dance?

And with that, Edward draws Chase onto to dance floor.

319 As Chase and Edward dance in the b.g. Bruce walks over to one of the displays. Examines a control station for the green beam. Tries to pry open a circuit panel. 319

SHOWGIRL (OVER)
Naughty, naughty.

She slaps his hand playfully. Bruce smiles an apology. Looks around. No other choice. He steps into a beam.

320 EDWARD twirls Chase, watches Bruce enter the beam. He smiles. 320

321 BRUCE - POV. Colorful planets soar all around him. Suddenly the beam flashes. There, racing towards him, a giant Bat. 321

322 BACK TO SCENE 322

All beams wink out as GUN FIRE bursts across the room.

TWO-FACE and his Thugs stand at every entrance.

BRUCE backs away, slips towards a service door.

TWO-FACE
Alright, folks, this is an old-fashioned, low-tech stick-up. We're interested in the basics: jewelry, cash, watches, high-end cellular phones. Hand 'em over nice and easy and no one gets hurt.

Two-Face's Thugs charge the room. The crowd SCREAMS.

323 EXT. RITZ GOTHAM ALLEY - NIGHT 323

Bruce hand-slides down fire-escapes, hits the alley running.

324 EXT. ALLEY 324

Bruce ducks into the Rolls.

BRUCE
Emergency, Alfred.

325 INT. ROLLS 325

A secret panel in the back opens. A Batsuit.

326 INT. PARTY 326

The Thugs circulate quickly, yanking jewels from ears and necks, grabbing wallets and purses, filling sacks.

Ed pushes his way against the crowd, through Two-Face's ring of personal guards and right up to Two-Face's face.

EDWARD
You're ruining my big party. Are you insane? Actually, considering your dual persona, let's just forget the question.

TWO-FACE
We're sick of waiting for you to deliver The Bat, Riddle boy. You promised us Batman.

EDWARD
Patience, oh bifurcated one.

TWO-FACE
Screw patience. We want him dead.
(looking around)
An nothing brings out The Bat like
a little mayhem and murder.

EDWARD
Oh well, in that case. As long as
you were going to rob me, you could
have at least let me in on the
caper. We could have _organized_ this,
planned it, pre-sold the movie
rights.

(OVER) the CRASH of breaking glass.

327 BATMAN 327

flies in through a window, kicking a row of Thugs down before he lets go his rope and lands on the floor.

EDWARD
Harv, babe, I gotta be honest. Your
entrance was good. His was better.
What's the difference? Showmanship.

Two-Face shoves Edward away, looking for a clean shot. He FIRES a couple of times, but only destroys an ice sculpture and some liquor bottles. More SCREAMS.

328 One huge Thug charges Batman. Batman heaves him overhead, 328
throws him, CRASHING, into a display of stacked Boxes.

VONDELLE (OVER)
Batman, Batman, Batman help!

A Thug has a gun to his throat. Batman kicks the weapon out of his hand.

VONDELLE
Batman. You're my _God_!!!

329 Another Thug has Chase to a wall, hand around her pearls. 329

BATMAN (OVER)
Excuse me.

He head-butts the Thug. The guy goes down.

Chase leans up and kisses him, hard and hot on the mouth. The chemistry here is undeniable.

CHASE
Call me.

Batman spins, goes for another group of Thugs.

(OVER) POLICE SIRENS.

TWO-FACE
Okay boys. Phase two.

And with that, he and his Thugs race for the elevator. The doors close.

330 (OVER) CHEERS erupt for Batman as he races onto the balcony -- and jumps! 330

331 BATMAN'S - POV - AERIAL 331

Harvey and Thugs disappear past Under Construction signs, down the stairs of an as yet completed subway station.

332 EXT. RITZ GOTHAM - NIGHT 332

PARTY GUESTS - POV. Gripping the edges of his cape, Batman glides 60 floors down the skyscraper towards the street.

333 Batman plummets into the construction sight. 333

334 INT. DESERTED SUBWAY STATION - NIGHT (CONTINUOUS) 334

Gothic. Deserted. Under construction. Batman hits the platform.

BATMAN - POV. Shadows race down the dark tunnel ahead.

He pursues.

335 TUNNEL 335

Harvey and Thugs, racing away.

THUG
Bat's right behind us.

TWO-FACE
Excellent.

336 INT. ABANDONED STATION - VENTILATION SHAFT 336

A wide spiral staircase of scaffolding hugs the walls of a tremendous ventilation shaft.

The Thugs race down the steps, knocking out bits of

scaffolding as they go, sending entire chunks of already traversed staircase plummeting past them.

PAN UP

Batman arrives on a wide platform of scaffolding at the top of the staircase. His cape whips up around him as if from some low infernal wind.

337 BATMAN - POV. Down the fragmenting staircase, at the bottom of the shaft, a tremendous fan spins, chewing chunks of falling scaffolding and plaster, spitting plumes of dust. 337

338 TWO-FACE 338

stands at the bottom of the well. He grabs a rack of scaffolding and wrenches the old aluminum supports away.

339 THE PLATFORM 339

where Batman is standing gives way, planks falling, sending Batman tumbling towards the deadly blades below.

340 BATMAN - POV. The giant whirling blades, coming up fast. 340

341 BATMAN falls, stairways and laughing Thugs whipping past. His hand shoots out and grabs 341

A THUG

by the jacket, wrenching the fabric over the goon's head, jerking him hard into the railing like a human anchor.

Batman climbs the struggling Thug like a ladder, leaps onto the staircase, CRACKS the Thug's head on the rail, then races down the stairs.

342 BOTTOM OF THE SHAFT 342

The remaining Thugs disappear through a dark doorway. Batman runs past the BEATING fan blades into...

343 INT. ABANDONED TUNNEL 343

Dark. Steep and sloping. The Thugs are running dead ahead. Without stopping they begin grabbing pieces of debris, flip them under their feet, begin riding down the descending tunnel like snow-boarders.

Batman races after them.

344 THE SNOWBOARDERS 344

really are good. They ride the rails. The low gas pipes.

Even bank the curving sides of the tunnel.

345 A THUG - CLOSE. Looks back to see Batman closing. Mistake. 345

WHIP PAN

as he is clotheslined by a low hanging danger sign. He flies off the snowboard backwards. Out cold.

Batman races past him.

346 The end of the tunnel slopes so drastically the dark maw at the end seems more a pit than a door. 346

347 The boarders circle and one by one, drop through like bits of filth down a drain. 347

348 Batman drops into the darkness landing on a small ledge. Beyond a precipitous drop he turns to face... 348

349 INT. ABANDONED SUBWAY STATION 349

Years ago this cavernous space glistened with immense Gothic statuary, elaborate tile mosaics, tremendous decorative arches and spectacular cathedral ceilings.

No more.

Now the giant space, from floor to ceiling is a frozen maelstrom of twisting cast iron trusses, broken steam pipes, fragmented scaffolding and hanging cables.

350 Down these man-made slopes and obstacles ride the snowboarding Thugs. Cruising pipes. Jumping curved faces of statues. Jacking from scaffold to truss. 350

351 Batman whips a pair of nun-chucks from his belt over a hanging metal rail, using the chain as a pulley, shoots down a curving rail into the mad dance of twisting steel. 351

352 A THUG 352

FIRES at him from his whizzing board as it careens along an adjacent piece of scaffolding.

353 BATMAN angles towards him, picking up speed. 353

354 THE THUG banks off some statuary. Takes a few more SHOTS. 354

355 BATMAN shoots around the curve, jumps from one rail to the next, catches the villain in the face with his boot, and sends him flying. 355

356 ANOTHER THUG shoots past over head. 356

357 BATMAN flips onto another pipe, is closing fast, chasing the Thug towards a loop that banks towards the blackness of an abandoned tunnel. 357

He is closing on the Thug. Closer. Closer.

358 Suddenly the Thug, hops to a truss, the rail Batman is on whipping him around a curve that banks into the mouth of the tunnel. (OVER) GUNSHOTS. 358

359 TWO-FACE 359

stands in the shadows, FIRING his machine pistol, blowing a hole in the curving rail directly in front of Batman.

360 The RAIL breaks. 360

Batman flies off directly into the dark tunnel.

361 BATMAN - POV. A rushing darkness. He SMASHES into a wall. 361

362 INT. MOUTH OF TUNNEL 362

Two-Face stands staring into the dark with his Thugs. He grabs an aging valve wheel set into the crumbling wall.

TWO-FACE
Nothing worse than a bad case of gas.

He begins to turn the CREAKING wheel.

363 INT. INNER TUNNEL 363

A long forgotten pipe by Batman begins to HISS a thick purple gas.

364 INT. MOUTH OF TUNNEL 364

Two-Face swings a grenade launcher before him. Takes a step back. Aims into the tunnel.

TWO-FACE
Lights. Camera. Action.

As his Thugs scramble for cover, Two-Face FIRES. The grenade flies into the tunnel, SLAMMING into the gas main. AN EXPLOSION.

Suddenly a tremendous secondary EXPLOSION. Debris falls everywhere as the gas ignites, the mouth of the tunnel suddenly brightening into a flaming white fireball.

365 INT. TUNNEL 365

The huge fireball rushes towards Batman. Batman wraps himself in his cape.

366 HAND - CLOSE. As he reaches to his utility belt. Presses a stud there. 366

367 His cape begins to run and flow like water morphing into a protective sphere just as... 367

368 A tremendous fireball ROARS races down the tunnel engulfing Batman in a world of flame. 368

369 INT. MOUTH OF TUNNEL 369

Two-Face stands staring into the inferno.

Billowing smoke, residual flame and falling debris everywhere. No Batman. A moment of dead quiet.

TWO-FACE
Finally.

Then Two-Face's smirk vanishes.

THUG
It can't be.

370 REVERSE ANGLE 370

A shape rises, phoenix-like, out of the flames. The figure moves forward.

371 BATMAN - CLOSE. As his cape parts over his face. 371

WIDER

He lifts his arms, the cape splitting down the center, reverting to it's original form, arms going wide to familiar wings.

The Bat heads towards Two-Face and his men.

372 TWO-FACE - CLOSE. Consumed with rage. 372

He grabs a section of the wall's support scaffolding and begins to wrench it free with crazed fury.

TWO-FACE
Why won't you just die?!

In a final rage of maniacal fury, Harvey wrenches the scaffolding free. It's ancient supports gone...

373 THE CEILING 373

begins to crack and fall, debris pouring in at an ever more furious pace.

BATMAN is suddenly doused in a rain of rock and sand.

374 THE TUNNEL 374

between Harvey and Batman is obstructed by tons of falling metal and plaster and sand. TWO-FACE stands as the ceiling falls all around him.

375 BATMAN is driven down by a storm of wreckage. 375

376 TWO-FACE can barely contain his joy. Plaster and rubble fall ever more furiously. 376

377 BATMAN stumbles as the ground beneath him suddenly gives, sucking him into a quickly filling pit of sand and tile. 377

He reaches for his utility belt but its too late.

378 BATMAN is nearly buried, sand coming up over his mouth, his eyes, until finally he is gone. 378

379 TWO-FACE stands watching, eyes full of childish delight. 379

The floor in front of him begins to give way, running with deep cracks.

TWO-FACE
Boys, let's go have us a party.
(turning)
Anybody else feel like donuts?

Harvey and his men head away, up out of the tunnels.

380 THE SAND PIT - CLOSE. Still. No motion. 380

A gloved hand breaks the surface, clutching a Batarang. A weak flip of the wrist.

The Batarang hist the sand.

The hand goes limp. A beat. Another. Suddenly...

A GREEN GLOVED HAND - CLOSE. Grabs Batman's hand.

WIDER

Dick hangs on a wire above Batman in an aerialist's maneuver. He secures his grip and pulls.

DICK - CLOSE. Straining.

Suddenly, Batman's face breaks the sand.

Dick uses the leverage of his body on the rope to pull harder. Batman begins to rise. Free.

The two face each other. Hands still clasped.

381 INT. BATCAVE - LATER 381

Bruce sits in his robe being bandaged by Alfred. Dick is pacing.

BRUCE
What the hell did you think you were doing?

DICK
You have a real gratitude problem. You know that, Bruce? I need a name. Batboy? The Dark Earl? What's a good side kick name?

BRUCE
How about Richard Grayson, college student?

DICK
...I missed Two-Face by a heartbeat. When we catch him, you gotta let me kill him!

BRUCE
We don't kill. Killing is what damns you. It-. What am I talking about? This conversation is over. You're going away to school.

DICK
I saved your life. You owe me. So either you let me be your partner or I'm going after Harvey on my own.

And with that Dick turns and storms out of the Batcave.

BRUCE
It's starting all over again, Alfred. Another boy lost to rage. And it's my fault. If Harvey hadn't come gunning for me at the circus...His family...

Bruce glances at Gotham Times, of Headline- "Bat More Harm Than Good?"

BRUCE
Maybe they're right.

ALFRED
Which `they' might that be, sir?

BRUCE
Jack Napier's dead. My parents are avenged. The Wayne Foundation contributes a small fortune to police and crime prevention programs.

Bruce touches a cowl resting on the control panel.

BRUCE
Why do I keep doing this?

ALFRED
Why, indeed?

BRUCE
Could I let Batman go? For Dick. For me. Could I leave the shadows? Have a life. Friends. Family...

ALFRED
Dr. Meridian...

Bruce touches his lips, the spot Chase kissed Batman.

BRUCE
(pained)
She's the first woman in a long time that's... No. She's the first woman ever. And she loves Batman. Not Bruce Wayne. If I let go of Batman I'll lose her.

ALFRED
Perhaps. Perhaps not. Why not ask the lady?

BRUCE
How? As Batman, knowing she wants me? Or as Bruce Wayne and hope...?

Bruce reaches to the phone. Hits an autodial key. (OVER) TONES as the phone begins to dial.

PHONE (CHASE)

Hello?..Hello?..Who is this?

He disconnects the phone.

BRUCE
Who am I Alfred? I don't think I know anymore.

382 INT. CHASE'S BEDROOM - NIGHT 382

Dark. Moonlight through curtains. Night SOUNDS.

Chase lays asleep in bed. A shadow crosses her face. She stirs.

REVERSE ANGLE

At the french doors to her bedroom stands a familiar silhouette. Batman.

Chase rises, moves across the room, the pale light catching her white nightgown. She pulls the doors wide.

Chase faces him, bodies close. She reaches up, touches his mask. Kisses him. His cape WHIPS around her.

THE KISS - CLOSE. Passionate. Sustained. Chase pulls away.

CHASE
I'm sorry.
(sorry)
I can't believe it. I've imagined this moment since I first saw you.
(touching his glove)
Your hands.
(touching his mask)
Your face.
(touching his chest)
Your body.

She turns, walks across the room.

CHASE
And now I have you and....
(shaking her head)
Guess a girl has to grow up sometime.

She comes back to him, touches his cheek.

CHASE
I've met someone. He's not...you. But... I hope you can understand.

He sees now that over her desk, her Batman's memorabilia has been replaced by photos and files on Bruce Wayne.

BATMAN - CLOSE. Smiles.

Then he's over the balcony and gone, a shadow on the wing in the dead of night.

383 INT. CLAW ISLAND CONTROL CENTER - DAY 383

On his throne, in his sphere, electronically getting more brilliant every second, Edward fills all his screens with Chase's image from the party.

HIS BRAIN - CLOSE. Rivulets of neural energy ripple and dance as his brain grows under his magenta hair.

Suddenly Two-Face gets him by the throat.

TWO-FACE
You know, Ed, we woke up this morning, we just knew we were gonna kill something. The Bat got away. Looks like it's gonna be you.

Two-Face draws his gun with his free hand. Trains it on Riddler's head. By the look in his eyes, he's serious.

TWO-FACE
Why do we need you? You only come between us. We can be the smartest person in Gotham City. We want the empire for ourselves. Time's up, laughing boy.

RIDDLER
Kill me? Well, alright. Go ahead. Take the empire. All yours.
(grabbing his own head)
Hell, Harv, old pals. I'll kill me for you.

Riddler grabs his hair, starts SLAMMING his own head into the desk-top.

RIDDLER
Too...bad...about...Batman.

Harvey grabs his head. Stops him.

TWO-FACE
What about Batman?

Riddler smooths his hair.

RIDDLER
What if you could know a man's mind?
Would you not then own that man?

Riddler hits a switch. Suddenly his screens fill with the image of Bruce stepping into the simulation at the party.

RIDDLER
A few dozen extra IQ points and my little invention learned a new trick. It does more than drain your brain. It makes a map of your mind.

The screens change, now showing a turning schematic of a brain, alive with neural lightning.

RIDDLER
Would you like to see what my old friend Bruce has in his head.

384 Riddler hits a switch. Another image pulls free from the schematic brain. A trapped bat. Fierce. Monstrous. The very picture of imagined evil, made live. Bruce's nightmare. 384

RIDDLER
Riddle me this, what kind of man has bats on the brain?

Two-Face stares at him.

RIDDLER
Go ahead. You can say it.

TWO-FACE
You're a genius.

The tow begin to LAUGH.

385 CLOSE ON BAT 385

It's a fake one on top of a pole.

386 CAMERA PULLS BACK TO REVEAL 386

Group of YOUNG KIDS in Halloween costumes running through GOTHAM CEMETERY - DUSK

Two gravestones alone on a hill under a tree.

The kids pass Bruce who is visiting his family's graves.

KIDS

Happy Halloween.

BRUCE
Happy Halloween.

Bruce lays two roses on Thomas and Martha Wayne's graves.

BATMAN
...Tonight it ends.

387 DICK (OVER) 387
What the hell do you mean, it ends?

WIDER

INT. BATCAVE

Bruce and Dick are in mid-conversation.

BRUCE
From this day on, Batman is no more.

Bruce hits a switch. The machines in the cave go dark.

DICK
You can't-.

BRUCE
Dick, let go. Revenge will eat you alive. Trust me. I know.

DICK
But what about all the good we can do? There are monsters out there. Gotham needs us.

BRUCE
And when you finally get Two-Face?

Dick looks away.

BRUCE
Exactly. And once you'd killed him you'd be lost. Like me.
(off the cave)
All this has to be a choice. Otherwise...it's a curse.

DICK
Bruce, you can't.

BRUCE
Chase is coming for dinner. Why don't you join us.

And with that, Bruce turns, heads up into the house. Dick stands all alone in the still, dark cave.

(OVER) A doorbell RINGS.

388 EXT. WAYNE MANOR 388

Alfred opens the doors to the Trick or Treaters we saw earlier. Hands out bags of candy.

389 EXT. WAYNE MANOR - ACCESS ROAD 389

A mysterious van sits parked on the gravel byway.

390 INT. VAN 390

Two-Face, Riddler, and men sit watching the manor.

391 RIDDLER - POV. A taxi pulls up. Chase emerges as the Trick or Treaters leave. 391

392 RIDDLER 392
And today not even my birthday.

Two-Face couldn't care less about Chase. He tosses his
393 coin. HOLD ON the spinning faces as (OVER) we hear... 393

TWO-FACE
Bruce, Batman. Bruce, Batman.

394 INT. COSTUME VAULT, BATCAVE - NIGHT 394

Opens with a HISS. Dick passes the Batman costumes until he comes to a standing figure different from the rest.

His Robin costume. He packs to leave forever.

395 EXT. WAYNE ESTATE 395

Dick rides his motorcycle through the protective hologram of the trees, heading away into the dark night.

396 INT. WAYNE MANOR - DINING ALCOVE - NIGHT 396

Intensely romantic. Filled with live roses, Alfred leaves having served an intimate candlelight dinner to Bruce and Chase.

BRUCE
There's something I want to talk with you about. It's...Well, we.. I...

CHASE
Okay, tiger, take it slow. You going to give me your pin or something?

Bruce LAUGHS. He's obviously having trouble.

CHASE
Let me go first, okay? I think I've found something. About your dreams. I pulled the files on your parents' murders. There was a missing diary, Bruce. Alfred told the police your father always kept it on his desk. But the day after the murders, it was gone. Maybe that's the book you're-

But Bruce isn't listening. He's pressing his eyes. Hard.

397 BRUCE - POV. A series of images. The coffins. The book. The run through the stormy night. The fall. The bat. 397

398 CHASE 398
What is it? What's wrong?

BRUCE
Flashes. Images. Of that night.

CHASE
Your memories are repressed. They're trying to break through. Relax. Try to remember-.

BRUCE
I don't want to remember!

CHASE
Stop fighting.

A long beat. Then Bruce Wayne surrenders, leans back. Closes his eyes. Remembers.

BRUCE
My parents are laid out in the library. Their skin smells like talcum powder. I'm so small. My father's diary is on his desk like always. I'm opening the book. Reading. I'm running out into the storm. The book is in my hands. I can't hear my screams over the rain. I'm falling...

CHASE

What does it say? What hurts so much, Bruce? What does the book say?

BRUCE
I don't-.

CHASE
You do know. Try.

Bruce opens his eyes. Clear. He remembers.

BRUCE
The last entry read, Bruce insists on seeing a movie tonight.
(a beat)
Bruce insists. I made them go out. I made them take me to the movie. To that theater...
(finally)
It was my fault. I killed them.

CHASE
Oh God, Bruce, you were a child. You weren't responsible.

BRUCE
(to himself)
...Not the bat?

CHASE
What?

BRUCE
I always thought it was the bat that scared me that night that changed my life. But it wasn't. The real fear was hiding underneath: what I read in the journal, that my parents' deaths were my fault. That's what I couldn't remember. That's the crime I've been paying for all these years.

CHASE
What are you talking about?

BRUCE
Chase. There's something I need to tell you--

(OVER) The doorbell RINGS.

Alfred peers out to a sea of Halloween Masks.

LITTLE VOICE
Trick or Treat?

Alfred grabs his candy bags as he opens the door to...

400 The Riddler, Two-Face and the Thugs. 400

RIDDLER
Trick.

He CRACKS Alfred on the head with his cane. Down he goes.

TWO-FACE
(to his thugs)
Get the girl.

401 INT. DINING ALCOVE 401

(OVER) A COMMOTION.

BRUCE
What the hell?

Thugs appear at both doorways.

Bruce moves fast as he grabs a silver serving tray, flips it into one of the screaming Thugs' faces, swings the platter into the other's head. Two down.

Bruce grabs Chase's hand and they're out the door, racing fast, several more henchmen in close pursuit.

402 MEANWHILE 402

The Riddler uses the scanner in the head of his cane to locate and open the secret door to the Batcave.

403 INT. HALLWAY 403

Bruce and Chase race towards the stairway. Bruce pulls standing display suits of armor to the floor as he goes, blocking the Thugs' way.

404 INT. BAT CAVE 404

Riddler has found heaven. From his pouch he produces tiny green bombs shaped like bats. He winds one up, its head SCREECHING with each twist of the neck, lets it fly.

RIDDLER
What's that I hear?

405 Like a tiny bat, the first bomb flies into the video wall. A tremendous EXPLOSION. 405

406 RIDDLER 406
Why it must be the fat lady getting ready to sing.

407 The next bat-bomb flaps into the costume vault. BLOWS 407
408 it completely. The crime lab EXPLODES next. 408

409 The Riddler winds a bunch of bat-bombs now, lets them fly. The tiny green bats sail high forming a giant question mark in mid-air before plummeting suddenly in formation down into the cockpit of the Batmobile. 409

410 RIDDLER 410
(Jack's favorite line)
Gonna have a hot time in the old town tonight.
(a beat)
Who used to say that? Somebody always used to say that.

411 The car EXPLODES. 411

412 INT. WAYNE MANOR - GRAND STAIRCASE 412

Bruce and Chase flee up the giant staircase, the Thugs a step behind. One two-toned bad-guy leaps forward, gets a fistful of Chase's dress. She goes down. Looks like she's done for. At the last moment, Chase gives a mighty kick and the Thug topples backwards, down the stairs.

Bruce is holding off a couple more, closing near the top step. He spins, a powerful roundhouse clocking one in the head, sending him backwards down the stairs.

BRUCE
Go!

Chase moves behind him, up to the landing, turns to see Bruce fell another with a spinning back kick, a third with a flying back-fist.

Bruce and Chase race to the top of the stairs.

413 TWO-FACE stands on the floor below. Just the moment he's been waiting for. 413

TWO-FACE
See ya.

He SHOOTS. The bullet grazes Bruce's head. He falls down the grand staircase.

CHASE SCREAMS as Thugs grab her.

BRUCE hits the floor. Hard. No movement. None at all.

TWO-FACE
Bruce, you sure know how to throw a party.

Two-Face stands over the prostrate form. Draws his gun. SLAMS in a new clip of ammo.

RIDDLER (OVER)
Sheath your weapon my impetuous cohort.

414 Riddler has appeared from the Batcave. 414

TWO-FACE
We want to dust him. We truly want to dust him bad.

RIDDLER
Oh yes, and certainly _WE_ will!

Riddler walks over to the unconscious Wayne. Kneels. Looks at him, tender, like a lover. Caresses his face.

RIDDLER
My poor sweet hero.

He stands, kicks him hard in the rib cage. Bones CRACK.

RIDDLER
We'll kill him alright. But first...
(calling)
Boys.

With that, the Thugs drag out a freshly bound Chase.

CHASE
Bruce!

Riddler drops an envelope (RIDDLE #4) on Bruce.

RIDDLER
...We're going to make him suffer.

415 INT. BATCAVE 415

Sputtering. Burning.

416 THE COSTUME VAULT 416

BATSUIT - CLOSE. Surrounded by licking flames, the Bat emblem begins to melt.

DISSOLVE TO

417 BRUCE'S EYE - CLOSE 417

418 ZOOM IN 418

as we fall again into a dark hole, the Monarch Bat flying straight at the CAMERA, his red eye filling the SCREEN.

DISSOLVE TO

419 BRUCE'S EYE - CLOSE 419

WIDER

420 INT. BRUCE'S BEDROOM - MORNING 420

Bruce is in bed, head bandaged. Alfred is walking a doctor to the door.

DOCTOR
The injuries are relatively minor. The shot did cause a concussion. Watch for headaches. Memory lapses. Odd behavior. I'll check back in a few days.

Alfred ushers him out, returns to Bruce's bedside.

ALFRED
How are you feeling, young man?

BRUCE
Not that young. It's been a long time since you've called me that.

ALFRED
Old habits die hard. Are you alright?

BRUCE
As well as can be expected, I guess. Give me the bad news.

ALFRED
Dick has run away. They have taken Dr. Meridian. And I'm afraid they found the cave, sir. It's been destroyed.

Bruce looks up at Alfred, eyes narrow, puzzled.

BRUCE
The case? What cave?

421 EXT. POLICE HEADQUARTERS ROOFTOP 421

The Batsignal lights the sky. Gordon paces.

GORDON
Where is he?

A concerned DEPUTY emerges onto the roof.

DEPUTY
The Mayor's called again.
(off the signal)
He's not going to show. Maybe he's hurt sir. Maybe he's--.

GORDON
No!
(not so sure)
...No.

422 INT. BATCAVE 422

Or what's left of it. Melted ruin and rubble. Bruce stands with a worried Alfred, surveying the landscape.

BRUCE
(disbelieving)
I'm Batman? I remember my life as Bruce Wayne.
(looking around)
But all this. It's like the life of a stranger.

ALFRED
Perhaps the fall...

BRUCE
There's one other thing. I feel..

ALFRED
What?

BRUCE
...Afraid.

ALFRED
Bruce. Son. Listen to me. You are a kind man. A strong man. But in truth you are not the most sane man.

BRUCE
...A bat.

ALFRED
What?

BRUCE
I remember a bat. A monster. A demon. Chasing me.
(child's terror)
Oh my God, Alfred.

ALFRED
No demons, son.
(touching his head)
Your monsters are here. Until you fact that, I fear you will spend your life fleeing them.

423 INT. RIDDLER'S CONTROL ROOM 423

Riddler sits on his throne, absorbing pulses of neural energy, his head growing.

RIDDLER
It's happy time Gotham. Have you hugged your little boxes today?
(singing)
I'm in heaven. I'm in heaven with a girl like you.

424 WIDER 424

Chase has been chained to the floor of his throne.

CHASE
Batman will come for me.

RIDDLER
(singing)
Someday my bat will come. Some day my bat will come.
(suddenly lethal)
I'm counting on it.

He puts his face close to Chase's.

CHASE
You're frying your brain.

RIDDLER
Nap time gorgeous.

The Riddler draws a hypo filled with green liquid. He

plunges it into her neck as she passes out.

425 INT. BATCAVE 425

Bruce stands before a dark, rocky mouth. Through this passage, the cave as it once was, sweating granite, a shifting world of shadow.

Bruce steps inside.

426 INT. INNER BATCAVE 426

FAVOR BRUCE as he walks deeper into the darkness. The walls around him undulate, as if covered in water.

427 WALLS - CLOSER. The movement isn't water at all. It's the restless shrugging of bats. Thousands of bats. 427

428 Bruce presses on. Sweat beads on his face. 428

Ahead, a diffusion of moonlight illuminates a curving rock chamber, bats here too bringing the walls to life.

Bruce moves into the moonlight. Looks up.

429 BRUCE - POV. A narrow chute. The fall he took as a child. 429

He kneels, there on the floor, worn by years of weather, a single book. A diary.

Bruce kneels, touches the leather cover, fingers lingering for a moment on his father's embossment, before he turns yellowed pages to the last entry. Painfully, by moonlight, he reads.

BRUCE (OVER)
(dreaded confirmation)
Bruce insists on seeing a movie tonight...

He pauses, gathers himself. He continues.

BRUCE (OVER)
But Martha and I have our hearts set on Zorro, so Bruce's cartoon will have to wait until next week.

Bruce stares at the book in disbelief. Then he looks up at the moonlight, tears streaming down his face.

BRUCE
...Not my fault. It wasn't my fault.

430 Suddenly, in the darkness ahead, a dark shape moves, head 430

rising, slits opening to reveal two blood red eyes.

The giant monarch bat spreads its wings, huge, as it rises, suddenly airborne, rushing toward him.

431 BRUCE - CLOSE. And terrified. He turns to run. The bat's flapping wings BEAT like drums, closing fast. 431

Bruce holds his ground. Resolved. He turns and faces the monster, SCREECHING towards him, glistening fangs barely inches from his face.

Something remarkable happens. The bat holds its position, stares into Bruce's eyes, wings spreading wide.

A beat. Then Bruce raises his arms, a living mirror. The two stand facing each other, man and bat. In the moon-light on the wall, their shadows begin to blend, to merge, becoming one _SHIMMERING WHITE LIGHT!_

432 INT. BATCAVE 432

The mouth of the inner cave. A sudden SCREAMING DIN as a storm of bats explode into the cave, a shooting column of life and there, from within, steps a man.

433 REVERSE ANGLE 433

ALFRED stands at the entrance.

ALFRED
Master, Bruce?

BRUCE
...Batman, Alfred. I'm Batman.

434 EXT. NIGHT SKY 434

The Batsignal shines. Suddenly the air above the familiar circle begins to shimmer and glow, becoming...

A giant green question mark. The Batsignal itself is now just the small period at the symbol's bottom.

435 INT. BATCAVE - NIGHT 435

Bruce stands at the ruined control platform. Riddles are spread before him. Including the most recent.

BRUCE
All the answers are numbers.

ALFRED
But 1, 3, 1, 8, & 5. What do they mean?

BRUCE
What do maniacs always want?

ALFRED
Recognition, of course.

BRUCE
Precisely. So this number is
probably some kind of calling card.

Bruce stares at the numbers. Adds them: 18. Squares them: 1916425. No luck. Starts again, separating them: 13/18/5.

BRUCE
Letters in the alphabet.

ALFRED
Of course. 13 is M....MRE.

BRUCE
How about, MR. E.

ALFRED
Mystery.

BRUCE
And another name for Mystery?

ALFRED
Enigma.

BRUCE
Exactly. Mr. E. Mister Edward Nygma.

436 INT. STONE STAIRCASE 436

Bruce leads Alfred through a secret stairway.

BRUCE
Good thing Mr. E. didn't know about
the cave under the cave.

437 INT. SUBTERRANEAN CAVE 437

Dark, jagged, surrounded by water. Here, the Batwing and Batboat are stored.

ALFRED
What now sir?

BRUCE
Claw Island. Nygma's headquarters.
I'm sure that's where they're

keeping Chase.
(realizing)
Are all the Batsuits destroyed?

ALFRED
All except the prototype with the sonar modifications you so disapprove of. But it hasn't yet been tested.

BRUCE
Tonight's a good night.

438 CLOSE ON - Batman's fist being shoved into a new gauntlet. 438

439 CLOSE ON - Batman's new boot snapping shut. 439

440 CLOSE ON - the improved Utility Belt buckling on firmly. 440

441 CLOSE ON - the new cowl sliding down over Batman's head. 441

442 PULL BACK TO REVEAL 442

The Batman - a darker enemy to fear.

BATMAN
What do you suggest, Alfred. By see or by air?

DICK (OVER)
Why not both?

A figure steps out of the shadows. Dick.

The cape is now black, yellow on the inside only. A red armored vest compliments green tights with knee armor, a utility belt and flexible black boots.

BATMAN
Dick... Where did you get that suit?

ALFRED
I...um..took the liberty, sir.

DICK
I thought you could use a friend.

Bruce stares at him a beat.

BATMAN
Not a friend.

He extends his hand.

BATMAN

A partner.

The Dynamic Duo clasp hands.

443 EXT. WAYNE MANOR - TENNIS COURT - NIGHT 443

Fast clouds. Bowing trees.

Suddenly, the entire tennis court slides away.

The Batwing rises into the night sky.

444 EXT. STORM DRAIN 444

The Batboat hits the water.

445 EXT. ROOFTOP OF POLICE HEADQUARTERS - NIGHT 445

Commissioner Gordon and his deputy, standing vigil under the false moon of the Batsignal.

GORDON
(finally)
He's not coming. Shut it down.

The Deputy reaches for the power switch. Suddenly, a ROAR cuts the night.

446 ANGLE UP TO 446

The Batsignal. The ROAR grows louder. Light and shadow dance, for a second it seems the Batsignal itself is flying toward us. Suddenly --

The Batwing bursts _through_ the signal.

447 The dark plane BUZZES Police Headquarters, dipping a wing to Gordon. 447

448 A triumphant Gordon waves Batman onward. 448

449 INT. COCKPIT 449

Working the controls, Batman is back.

450 EXT. GOTHAM HARBOR - NIGHT 450

Still, night waters.

Suddenly, the Batboat, running silent and dark, cuts across the harbor.

451 Dick is at the helm, wearing night-vision goggles. 451

452 DICK'S POV -- INFRA-RED. Claw Island looms ahead. 452

453 SEARCHLIGHTS 453

atop the island headquarters pop on, one by one, flooding the water with light.

454 INT. RIDDLER'S CONTROL CENTER - NIGHT 454

The Riddler and Two-Face stand clutching controls on opposite sides of a holographically generated game of Battleship.

Each is firing tiny blips at the small dot crossing the floating screen.

RIDDLER
A-14.

TWO-FACE
Miss.

455 EXT. GOTHAM HARBOR - NIGHT 455

A mortar EXPLODES aft of the Batboat, shooting a WATER SPOUT high in the sky.

456 INT. RIDDLER'S CONTROL CENTER - NIGHT 456

TWO-FACE
B-12.

RIDDLER
A miss. And my favorite vitamin, I might add.

457 EXT. GOTHAM HARBOR 457

Another EXPLOSION to stern.

Dick is thrown as a third shell hits the Batboat. The craft EXPLODES.

458 INT. NYGMATECH - RECREATION ROOM 458

TWO-FACE
A hit.

RIDDLER
You sunk my battleship.

459 EXT. GOTHAM HARBOR - NIGHT 459

Dick slips a re-breather into his mouth. Dives

underwater, starts to swim towards Claw Island.

460 UNDERWATER 460

A SPEAR shoots past leaving a trail of bubbles. Another.

461 A HIDDEN BUNKER 461

issues a stream of armed frogmen.

462 EXT. GOTHAM HARBOR - NIGHT 462

The BATWING soars over the water.

463 INT. BATWING COCKPIT 463

INFRA-RED SCREEN - CLOSE

A Dick blip, besieged underwater by frogmen blips.

464 EXT. CLAW ISLAND - NIGHT 464

A laser shoots from the top of the stronghold, neatly
465 severing one of the Batwing's wings. 465

466 EXT. BATWING - GOTHAM HARBOR - NIGHT 466

The Batwing dives straight into the river.

467 INT. COCKPIT 467

BATMAN - POV - THROUGH THE WINDSCREEN. The water comes up fast, a rushing EXPLOSION.

468 EXT. GOTHAM HARBOR - UNDERWATER 468

Dark panels shift, sealing wheel hubs, growing sleek fins as the Batwing morphs now into the Batsub.

469 UNDERWATER 469

Two frogmen hold Dick by arms and legs as several more swim towards him with exposed knives.

470 THE BATSUB 470

BLASTS over an underwater reef.

471 A TORPEDO TUBE - CLOSE. FIRES a dark rocket towards the 471
frogmen at blinding speed.

472 A FROGMAN - CLOSE. Spins. 472

473 FROGMAN'S POV - THROUGH MASK. The torpedo racing towards 473

him unfurls to reveal...Batman.

474 BATMAN'S FIST smashes the glass of the Frogman's mask. 474

475 THE THUG rises in a mass of bubbles. 475

476 DICK uses the distraction and kicks free. Batman and Dick take on the frogmen, hand to hand. 476

477 EXT. CLAW ISLAND SHORE - NIGHT 477

Batman and Dick break the surface. Dick discards his re-breather. Climbs onto the shore.

DICK
Holy rusted metal, Batman.

BATMAN
What?

Dick takes a few steps forward, kneels.

DICK
(off the rusted floor)
The ground. It's metal and its full of holes. You know. Holey.

BATMAN
This place was a refueling station for subs during the war...

Just as Batman starts to climb out of the water (OVER) a horrendous CRUNCHING as Dick begins to rise.

478 WIDER 478

The island surface is actually the top of a tremendous metal sphere balanced atop an enormous cylindrical oil tank, rising, now, fast out of the water.

BATMAN
Dick.

479 Batman throws a Batarang but it glances off the side of the sphere. 479

480 WIDER 480

Batman stands staring up at Dick, who stands alone atop the metal sphere now near five stories high.

No way up. Batman spots a rusting access panel in the giant support cylinder. He RIPS it off and climbs inside.

481 EXT. DOME 481

Dick stands looking down at the ocean.

TWO-FACE (OVER)
The Bat or the Bird. We couldn't decide who got to kill who.
(a beat)
Or is it whom?

Dick spins. Two-Face has emerged from a hatch atop the dome. He stands smiling at Dick, a knife in his hands.

TWO-FACE
We flipped for it. We got you.

Two-Face's leap is savage, catching Dick by the throat.

482 WIDER 482

The two slide down the sloping edge of the dome, their descent stopped by a narrow, rusting metal lip.

Two-Face SMASHES Dick's head into the side of the dome. Once. Twice. Three times.

TWO-FACE
What's wrong, circus-boy? No mommy and daddy to save you?

Two-Face raises his blade over the dazed Dick. Brings it down fast.

Dick rolls clear, the blade wedging into the rusted metal surface. All the time Dick needs. He back-flips erect, kicks Two-Face hard in the head.

DICK
For my mother.

A flying front kick to the chin.

DICK
For my father.

A spinning back kick knocking him to his knees.

DICK
For Chris.

Dick hauls off and smashes him in the face.

DICK
For me.

The punch sends Two-Face rolling down the side of the dome, fingers raking sloping steel, finding no purchase.

483 At the last second, Two-Face grabs a small metal dimple on the belly of the dome's curve, hanging on for dear life, feet kicking wildly over the abyss. 483

TWO-FACE
The scales are tipped. The blindfold torn from the lady's eyes. Justice will be served.

The rusting metal bulge starts to tear and break.

TWO-FACE
You're a man after my own heart, son.

The metal breaks free.

TWO-FACE
(grinning)
See you in hell.

Two-Face's hands tear through the rust. He falls.

484 DICK'S HAND grabs him.

WIDER

Dick hoists him to safety.

DICK
No. I'd rather see you in jail.

TWO-FACE
The Bat's taught you well. Noble.

Two-Face spins, a gun suddenly in his hand, pressing now into the flesh between Dick's eyes.

TWO-FACE
A mistake. But definitely noble.

Two-Face COCKS the trigger.

485 INT. CYLINDER 485

Immense. Empty. Just the CRASHING surf and rocks below. Batman looks up. The ceiling is...

486 A GIANT STEEL GRATE flush with the sides of the cylinder. 486 Batman loads a Batarang into his launcher. FIRES.

487 THE BATARANG flies high, secures purchase on the grate. 487

488 BATMAN attaches the cable to the winch on his belt. 488
Begins rising fast.

489 THE GRATE BOLTS 489

EXPLODE, causing the giant grate to fall towards Batman.

490 BATMAN twirls on the rope so he is rising upside down, 490
his feet racing towards the plummeting grate. He hits a
switch on his utility belt-

491 THRUSTERS 491

on his new Batsuit ROCKET him feet first towards the
descending grate.

492 IMPACT! The grate flips like a pie pan. Batman lets go of 492
the wire, cutting his thrusters and tumbling in mid-air
so his hands now extend before him. He grabs one of the
steel girders in the darkness overhead.

493 Batman hangs, watching the now dislodged grate fall to 493
the watery depth below. A beat. He hoists himself onto a
steel platform to face...

494 INT. RIDDLER'S CONTROL ROOM 494

The Riddler sits across the room in his throne, a huge
antenna shooting up into the night sky behind him through
a round hole in the dome. A large ring of Green Neon
encircles him, feeding him more and more brain power.

RIDDLER
Welcome to my parlor said the
Riddler to the Bat. How's tricks?

BATMAN
No more tricks, Edward. Release
Chase and Dick. This is between you
and me.

Two-Face steps from behind The Riddler.

TWO-FACE
And me and me.

BATMAN
(off the antenna)
...Of course. The Box does more
than enhance neural energy. You've
been sucking Gotham's brainwaves.

RIDDLER
And now it's new. Improved. Better than ever.

495 SCREENS - CLOSE - Endless schematics of flickering brains. 495

496 BATMAN 496
...The jolt I felt in the beam at your party.
(getting it)
You've devised a way to map the human brain. To read men's minds.

RIDDLER
Oh, Bruce, you are clever. How fitting that numbers lead you to me. For numbers will crown me king. My Box will sit on countless TV's around the globe, mapping brains, giving me credit card numbers. Bank codes. Safe combinations. Numbers of infidelities. Of crimes. Of lies told. No secret is safe from my watchful electronic eye. I will rule the planet. For if knowledge is power then tremble world, Edward Nygma has become a God.
(to Harvey)
Was that over the top? I can never tell...
(to Batman)
By the way, B-man, I got _your_ number.

497 SCREENS - CLOSE form a towering picture of Batman. 497

498 OTHER SCREENS - CLOSE form a towering picture of Bruce. 498

499 The images collide, forming a half Bruce, half Batman. 499

RIDDLER
I've seen your mind. Yours is the greatest Riddle of all. Can Bruce Wayne and Batman ever truly coexist? Stop me if I'm wrong here.

Batman remains stoic, but The Riddler is right on.

RIDDLER
So let's help you decide, once and for all, who you really are. Behind Curtain #1...

A curtain rises: Chase in a cylinder, bound unconscious.

RIDDLER
The captivating Dr. Chase Meridian. Love of Bruce Wayne's life. Behind curtain #2...

Another curtain reveals: Dick in similar peril.

RIDDLER
Batman's one and only partner.
(a beat)
Below, my personal favorite...

500 TRAP DOORS 500

beneath Chase and Dick open wide. ANGLE DOWN to the jagged rocks and crashing surf below.

RIDDLER
A watery grave!

501 A BUTTON - CLOSE. Shaped like a glowing green skull. 501

502 RIDDLER 502
A simple touch and five seconds later these two day players are so much gull feed on the rocks below. Not enough time to save them both. So who will it be? Bruce's love? Batman's partner? You decide. Is this fun or what?

BATMAN
Edward, you've become a monster.

RIDDLER
You flatter me. No monster. Just The Riddler, and here's yours. What is without taste or sound, all around, but can't be found? On your mark, get set...

The Riddler reaches for the button. Batman steps forward.

503 ANGLE from the water below. 503

The floor between where Batman stands and the Riddler's throne platform is translucent. A hologram masking a tremendous gap. Batman is about to step into an abyss.

504 Batman stops short. Looks up at Riddler. 504

BATMAN

Death.
(louder)
Death. Without taste, sound and all around us.
(getting it)
Because there is no way for me to save them or myself. This is one giant death trap.

RIDDLER
Excellent. See. Who says a guy in a rubber suit can't be smart? Well, it's been grand. Sorry you all have to die now.

Riddler touches the skull button. (OVER) A SCREECH.

Batman looks up.

505 HIGH ABOVE the Riddler's antenna a giant monarch bat glides across the night. 505

506 THE BAT - CLOSE. 506

507 BATMAN - CLOSE. No fear. A moment of communion. 507

BATMAN
Wait. I have a riddle for you.

RIDDLER
For _me_? Really? Tell me.

BATMAN
I see without seeing. To me, darkness is as clear as daylight. What am I?

RIDDLER
Oh please. You're blind as a bat.

BATMAN
Exactly!

Batman SLAMS his Utility Belt, releasing a high energy Batarang which he hurls at the Riddler's huge antenna.

508 THE BATARANG 508

SMASHES into the Riddler's antenna. A tremendous EXPLOSION of sparks as the transceiver short circuits.

RIDDLER
No!

The room goes pitch black.

509 RIDDLER'S FINGER - CLOSE. Hits the skull button. 509

510 DICK AND CHASE 510

drop, plummet through space.

511 BATMAN - CLOSE. Two metal lids SHUT over Batman's eyes. 511

512 BATMAN'S POV - INSIDE THE MASK 512

Small sonar screens on the back of Batman's eyepieces reveal the phantom floor and the wild criss-cross of interconnected steel beams and the crashing ocean below.

513 BATMAN 513

throws another Batarang, which lassos a beam overhead, swings forward, grabbing a falling Chase as he passes, depositing her on a steel platform.

514 BATMAN - POV (SONAR SCREENS). Dick drops to certain death. 514

515 BATMAN 515

dives towards the sea below as he whips another Batarang
516 around a passing girder. He catches Dick just above the 516
rocks precisely as the Batrope pulls taught, using the bat-winch to shoot them back up to the platform.

517 BATMAN - POV (SONAR SCREENS) 517

As he rests Dick on the platform beside Chase. Suddenly his world flares a blinding white.

518 TWO-FACE 518

stands on the platform before him, a halogen light strapped around his head, blinding Batman's sensors.

Two-Face brandishes his gun.

TWO-FACE
All those heroics for nothing. No more riddles, no more curtains one and two. Just plain old curtains.

He COCKS the trigger.

BATMAN
Haven't you forgotten something, Harvey? You're always of two minds about everything....

The handsome side of Harvey's face turns toward them.

TWO-FACE
Oh. Emotion is so often the enemy of justice. Thank you, Bruce.

He takes out his famous coin and flips it. Batman starts to reach for his Utility Belt, to out-smart Two-Face. But as the coin flies high up in the air, it comes down just a hair too far away.

TWO-FACE
No!

519 As Two-Face reaches out to catch it, he loses his balance and falls to the rocks and angry sea below. 519

BATMAN
Help Chase. I'll be back.

CHASE
(groggy)
Did Two-Face call him Bruce?

DICK
Of course not.

520 Batman starts scaling girders, pulls himself back into... 520

521 INT. RIDDLER'S CONTROL ROOM 521

The lights are still down but the antenna's functioning again, the Riddler in his throne, absorbing pulses of neural energy. Too much. his entire head seems to distort, fluctuating in size and wavering.

RIDDLER
Why can't I kill you? Now there's a riddle?
(more juice)
Not smart enough. Find a way.
(more juice)
Too many questions.
(more juice)
Why you and not me?
(more juice)
Why me?
(more juice)
Why??!!

Batman SLAMS the power switch, the throne going dark.

EDWARD - CLOSE. Knees drawn to his chest. Pathetic.

WHIMPERING. Mad.

Batman looks down, his eyes sad, compassionate.

BATMAN
Poor, Edward. I had to save them both. You see, I am Bruce Wayne and Batman. Not because I have to be. Now because I choose to be.

Batman reaches out to Edward. Ed jerks in fear, looks up.

522 EDWARD'S POV - Coming towards him, not Batman, but a hideous demonic giant bat. 522

523 EDWARD - CLOSE. SCREAMS 523

524 EXT. ARKHAM ASYLUM - NIGHT 524

Another stormy night.

525 INT. MAXIMUM SECURITY WING 525

Dr. Burton walks the corridor with Chase.

DR. BURTON
Edward Nygma has been screaming for hours that he knows the true identity of Batman.

They reach Edward's cell.

526 THEIR POV -- INT. PADDED CELL 526

Lit only by the moon. Chase speaks through the small barred set into the heavy door.

CHASE
Edward...

EDWARD
Who is it?

CHASE
It's Dr. Meridian. Chase. Do you remember me?

EDWARD (O.S.)
How could I forget?

CHASE
Dr. Burton tells me you know who Batman is.

EDWARD (O.S.)
(giggle, giggle)
Yesssssss. I know!

Chase and Burton look at each other, on edge.

CHASE
Who is The Batman, Edward?

EDWARD (O.S.)
Can't tell if you don't say please.

CHASE
You're right, Edward. I didn't mean to be impolite. Please.

No response. Just GIGGLES.

CHASE
Edward, please. Who is Batman?

A beat. Suddenly a huge silhouette of a bat appears on the padded wall. Into it leaps Edward, the sleeves of his straightjacket madly flapping like the wings of a bat.

EDWARD
I AM BATMAAAAAAANN!!!

527 EXT. ARKHAM ASYLUM - NIGHT 527

Chase comes down the front steps to find Alfred waiting with the Rolls, holding the rear door open.

CHASE
Alfred?

ALFRED
Mr. Wayne sent me to pick you up.

528 INT. ROLLS - MOVING 528

Alfred drives out the front gates of Arkham Asylum.

CHASE
Where's Bruce?

ALFRED
He asked me to convey his deepest apologies, Dr. Meridian. But he wanted me to give you this.

Alfred hands her a small wicker figure. The dream doll.

ALFRED

He said to thank you. And to tell you he no longer needs it.

She notices the Batsignal in the night sky.

CHASE
Does it ever end Alfred?

ALFRED
No, Miss. Not in this lifetime.

Chase looks out the car window. In the distance, the shape of the bat shimmers against the clouds.

529 ZOOM INTO 529

The Batsignal, filling the screen.

PAN DOWN

530 EXT. TOP OF SKYSCRAPER - NIGHT 530

Batman stands on the edge of the gargoyled building, a lone silhouette keeping vigil over the city.

Then another figure steps up into frame, taking his place behind Batman. Their capes billow in the city wind.

Now there are two guardians of the night: Batman and Robin. Beware!

FINAL FADE TO BLACK.